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AND ITS

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PARIS

AND ITS

ENVIRONS

WITH

ROUTES FROM LONDON TO PARIS

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 66 MAPS AND PLANS

NINETEENTH REVISED EDITION

LEIPZIG: KARL BAEDEKER, PUBLISHER
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1924

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"Go lytel boke god sende the good passage . . . . .
And specyally let this be thy prayere
Unto hem al that the wyl rede or here
Where thou art wronge after her helpe to cal
The to correcte in any parte or al."

Sir Richard Ros (15th cent.).

Made and Printed in Germany.

PREFACE.

The Handbook for Paris, which was first issued in 1865 and now appears in its nineteenth revised edition, has been from its outset largely the work of the British editors of Baedeker's Handbooks, who have specially adapted it to the requirements of British and American visitors. The chief object of the book is to enable the traveller so to employ his time, his money, and his energy that he may derive the greatest possible amount of pleasure and instruction from his visit.

The long interval since the appearance of the last edition has necessitated a particularly thorough revision, with the result that the handbook now embodies the most recent information, obtained from the most trustworthy sources and in the course of a lengthy personal visit by *Mr. H. A. Piehler, B.A., F.R.G.S.*, the English editor of Baedeker's Handbooks. The descriptions of the great collections and museums have been rewritten by *Dr. Jean Paul Richter*, the eminent art critic, whose daughter, *Miss Irma Richter* of New York, contributes an Historical Sketch of French Art. The section dealing with the theatres has been specially revised by *Mr. Philip Carr*, to whom, as to *Mr. J. C. Moodie*, another Paris resident, the Editor is indebted for a revision of the preliminary information. The Air Route from London to Paris, a new feature of the handbook (p. 427), is described by *Mr. J. P. Collins*.

The systematic arrangement of Baedeker's Handbooks has proved itself the most acceptable to travellers. The most flattering testimony to its merits is that it has been adopted in other works.

The Introduction is intended as a brief condensation of general and historical information most likely to be of use and interest to the traveller on his way to Paris, while under the heading of Preliminary Information are summarized all the practical details that are best calculated to make a stranger feel at home in Paris.

The descriptive part of the work is topographically arranged. Our account starts with the fashionable and business quarter on the *Right Bank* of the Seine, bounded on the N. by the boulevards and including the Louvre; next come the less important quarters to the N., W., and E. of the boulevards. Then the *Cité*, the oldest part of Paris, with Notre-Dame, and the University quarter on the *Left Bank* of the Seine. Thirdly, the *Environs*, described as a circle round the city. Finally, a brief description of the alternative *Routes from London to Paris*. Each of these sections may

be separately removed by cutting the gauze visible on bending the book sharply back at pp. 58, 256, 332, or 426.

The list of HOTELS and RESTAURANTS enumerated in the handbook comprises the most important establishments and many of humbler pretensions. Their charges are, of course, liable to fluctuations. Those which the Editor has reason to believe especially worthy of commendation in proportion to their charges are denoted by asterisks. To hotel-owners, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are excluded.

The utmost care has been bestowed on the MAPS and PLANS, of which thirteen have been added or redrawn for the present edition: Louvre (four plans); Hôtel de Ville; Musée Cernuschi; Montparnasse Cemetery; Bellevue and Meudon; Boulogne, St. Cloud, Sèvres, and Meudon; Senlis; Compiègne; Forest of Compiègne; and Fontainebleau. The plans relating to Paris itself are placed at the end of the volume in an appendix, which may if desired be severed from the handbook altogether. The system of subdividing the chief plan into three sections of different colours was first adopted in Baedeker's Handbooks in 1855. It will be found greatly to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

Intending visitors to Paris may obtain full INFORMATION from the *Office Français de Tourisme*, 56 Haymarket, London, S.W. 1. For information bureaux in Paris, see p. 42.

The Editor will highly appreciate any CORRECTIONS or SUGGESTIONS with which travellers may favour him. Hotel-bills, with annotations showing the traveller's opinion as to the accommodation, are particularly useful.

Abbreviations.

Appx. = Appendix.
Av. = Avenue.
b. = born.
B. = breakfast.
Boul. = Boulevard.
c. = centime or circa (about).
d. = died.
D. = dinner.
fr. = franc.
kg. = kilogramme.
km. = kilometre.
l. = left.
L. = luncheon (déjeuner).
M. = mile or miles (usually indicating the distance from the starting-point of the route).
P. = pension, i.e. board, lodging, and attendance.
Pl. = Plan.
r. = right.
R. = room or route.
rfmts. = refreshments.

Asterisks are used as marks of commendation.

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INTRODUCTION.

I. Language. Money. Expenses. Season. Passports. Custom House. Time.

Language. For those who wish to derive instruction as well as pleasure from a visit to Paris, which is perhaps the most attractive treasury of art and industry in the world, some acquaintance with French is indispensable. The metropolis of France, it is true, possesses English hotels, guides, and shops; but the visitor who is dependent on these is deprived of many opportunities of becoming acquainted with the most interesting characteristics of the city. Courses of lectures, see p. 47.

Money. The decimal monetary system of France, introduced in 1796, is extremely convenient in keeping accounts. The Banque de France (p. 86) issues bank-notes of 1000, 500, 100, 50, 20, 10, and 5 francs, which are the only notes current throughout France. The gold coins of France are now never met with, and silver coins are rare, though silver francs and half-francs are occasionally seen. The new 2 fr., 1 fr., and 50 c. pieces, issued by the Chambers of Commerce, are of yellow metal (comp. p. 289) and are current throughout France. The newer 5 c., 10 c., and 25 c. pieces are of nickel and are mostly perforated, but the old 5 c. and 10 c. copper coins are still current. The 5 c. piece is a 'sou', and small sums of money are frequently reckoned in 'sous' (e. g. 60 c. = 'douze sous'; 1 fr. = 'vingt sous'). The stranger should refuse all foreign (especially Belgian) coins and French coins of 2 fr., 1 fr., and 50 c. earlier than 1871, with the head of Louis Philippe or Napoleon III. The miscellaneous notes and coins issued by provincial Chambers of Commerce are not legal tender outside the district of origin.

English and American bank-notes, gold, and silver are generally received at the full value. The rates of exchange vary from day to day and are published in the newspapers. Large sums of money should be changed at a bank or money-changer's (p. 41). A safe mode of carrying money from England or America is in the shape of letters of credit, which are readily procurable at the principal banks. The travellers' cheques issued by the American Express Co. or the circular notes of Messrs. Thos. Cook & Son are convenient also.

Expenses. The cost of a visit to Paris, considerably reduced at present for British and American visitors by the favourable

exchange, depends of course on the tastes and habits of the traveller. Those who visit Paris for the sake of its monuments, its galleries, its collections, and not for its pleasures, may be able to limit their expenditure to 50-60 fr. a day, but it is easy to spend 100 fr. a day or more without being guilty of extravagance.

Season. The Paris 'Season' is in spring, from the beginning of April till the end of June. The parks and gardens are then at their brightest, and the artistic and theatrical life of the city is at its height. After the Grand-Prix at Longchamp (p. 37) the fashionable world leaves Paris for the seaside or the country to avoid the heat of midsummer and does not return until the end of October or even till the New Year. But the autumn months are very pleasant in Paris and well adapted for sightseeing. Paris is crowded with foreign tourists in August and September, but the city then lacks some of its most characteristic features and many of the theatres, restaurants, shops, and smaller museums are closed.

Passports are essential for travellers entering France. American (but not British) subjects require a visa from a French consulate. British and American travellers wishing to remain in France for more than two months must, before the expiration of that period, apply to the prefect of the department (in Paris at the Préfecture de Police, p. 263) for a 'carte d'identité' (fee 12 fr.); those carrying on a trade or profession must apply within fifteen days of their arrival. The following documents should be taken to the Préfecture: passport; five full-face photographs taken without the hat; a 'certificat de domicile' from the concierge of the flat or the manager of the hotel, stamped at the 'commissariat de police' of the district.

Passports may be obtained direct from the Passport Office, 1 Queen Anne's Gate Buildings, Dartmouth St., London, S.W. 1, or through the usual agents. — In the United States applications for passports should be made to the Bureau of Citizenship, State Department, Washington, D.C.

Custom House. In order to prevent the risk of unpleasant detention at the 'douane' or custom-house, travellers are strongly recommended not to carry with them any articles that are not absolutely necessary. Matches, unauthorized editions, and playing-cards are entirely prohibited. New articles of all kinds, even clothes and linen for personal use, and also cigar-lighters (better left at home), cigars, tobacco, cigarettes, and spirits are liable to duty and must be declared at once. Travellers (but not women or children) are allowed to introduce 10 cigars or 20 cigarettes or 40 grammes ($1^2/_5$ oz.) of pipe-tobacco free of duty, provided they are carried in the pocket or hand-luggage and are declared immediately. The maximum number of cigars that may be introduced is 500, the maximum amount of tobacco 1 kg.; duty is charged at the rate of 180 fr. per kg. on cigars and cigarettes, and 90-150 fr. per kg. on tobacco. Hand-luggage is examined at the frontier or port of arrival;

luggage registered through to Paris is examined on arrival there. — The *Octroi* is a municipal duty on comestibles, petrol, etc., levied at the entrance of Paris and other large towns, but travellers' luggage is usually passed on a simple declaration that it contains none.

The export of gold and silver coins from France is forbidden, but small change not exceeding a sum of 10 fr. may be carried. Travellers are forbidden to take away more than 5000 fr. per person in bank-notes of any country.

The chief articles dutiable in England are tobacco, spirits and perfumes, and sweets. Foreign reprints of English copyright books are confiscated.

Time. *West-European* or *Greenwich Time* (France, Great Britain, Belgium, Spain, etc.) is 1 hr. behind Mid-European Time (Germany, Switzerland, Italy, Scandinavia, etc.) and 5 hrs. in advance of the Eastern Zone of the United States. — *Summer Time.* Of recent years clocks have been advanced 1 hr. in summer both in Great Britain and in France for the purpose of 'daylight saving', but the arrangements have varied from year to year.

The reckoning of time from 1 to 24 o'clock was introduced in 1912 and is now in general use; thus 13 o'clock corresponds to our 1 p.m., 20 to 8 p.m., 0.10 to 12.10 a.m.

II. Railways.

The *Indicateur Chaix* (pron. 'shex') *des Chemins de Fer et de la Navigation* is the chief railway time-table, published every Saturday (price 3 fr. 50 c.). There are special *Livrets-Chaix* (1 fr. 50 c. each) for each of the great companies, published monthly, and also suburban time-tables for each company (25-40 c.).

The five great lines converging in Paris are those of the *Nord*, the *Est*, the *Orléans*, the *Paris-Lyon-Méditerranée*, and the *Etat*. The first four are private companies, the fifth, purchased in 1909, belongs to the state. These lines have ten large stations within the city. The 'Côté du Départ' is almost invariably on the left side of the station, and the trains, in contradistinction to the rule of the road (p. 37), pass one another on the left.

The fares per kilometre are: 1st class 30.1 c., 2nd class 19.7 c., 3rd class 12.4 c., to which is added a tax of 25 c. on each ticket costing more than 10 fr. (50 c. for over 100 fr.); but the distance for which the fare is calculated does not always tally exactly with that actually traversed. Return-tickets ('billets d'aller et retour') are issued by all the railway companies, for one, two, three, or more days at a reduction of 20-25 %; those issued on Sat. and the eves of great festivals are available for at least three days. The mail trains ('trains rapides') generally convey first and second class passengers only; the express trains ('trains express') have first, second, and third class carriages. On the great express routes it is

advisable to secure seats in advance (1-2 fr.; at the tourist agencies or at the stations). The first and second class carriages are good, but the third are very inferior to those in other parts of Europe. The trains are provided with smoking carriages, and smoking is allowed in other carriages unless any one of the passengers objects. Sleeping-cars ('wagons-lits') and dining-cars ('wagons-restaurants'; L. $6^1/_2$, D. 10 fr.) are found on all the important routes. Windows may not be lowered unless all the passengers consent.

No one is admitted to the platform to take leave of friends without a platform-ticket (20 c.), which may be obtained from the ticket-checker or from an automatic machine.

Travellers within France are allowed 30 kilogrammes (66 lb.) of luggage free; those who are bound for foreign countries are allowed 25 kg. only (55 lb.); in every case 50 c. is charged for booking. Luggage unaccompanied by the traveller may be forwarded according to a special tariff. At every railway station there is a 'consigne' or left-luggage office, where a charge of 35 c. per package is made for one day, 50 c. for two days, 70 c. for three days, etc.

The following list of French words and phrases may be found useful by the railway-traveller: railway station, *la gare*; booking-office, *le guichet* or *bureau;* first, second, or third class ticket, *un billet de première, de seconde, de troisième classe;* return-ticket, *billet d'aller et retour;* to take a ticket, *prendre un billet;* to register the luggage, *faire enregistrer les bagages;* luggage-ticket, *le bulletin de bagage;* waiting room, *la salle d'attente;* refreshment-room, *le buffet;* cloak-room, *la consigne;* platform, *le quai;* carriage, *le wagon;* compartment, *le compartiment, le coupé;* smoking compartment, *fumeurs;* ladies' compartment, *dames seules;* guard, *conducteur;* porter, *porteur* or *facteur;* to enter the carriage, *monter en wagon;* take your seats, *en voiture!;* to alight, *descendre;* to change carriages, *changer de voiture;* express train to Calais, *l'express de Calais.*

III. Weights and Measures. Thermometric Scales.

The **Metric System,** a decimal system of weights and measures, was first introduced in France in 1801, and has since been adopted by many other countries. The unit of linear measure is the *Metre* (about 39.37 in.), or one ten-millionth part of the arc of a meridian between the pole and the equator (comp. p. 342). The *Gramme* (about $^1/_{28}$ oz.) is the unit of weight, the *Litre* (about $1^3/_4$ pint) the unit of capacity, and the *Are* (about $119^1/_2$ sq. yds.) the unit of superficial measure. Multiples of 10, 100, 1000, and 10,000 are expressed by Greek prefixes (deca-, hecto-, kilo-, and myria-), fractions of $^1/_{10}$, $^1/_{100}$, and $^1/_{1000}$ by Latin prefixes (deci-, centi-, and milli-). Thus 1 kilometre = 1000 metres (about 1093 yds. or $^3/_5$ mile), 1 millimetre = $^1/_{1000}$ metre (about $^1/_{25}$ in.), 1 kilogramme = 1000 grammes (about $2^1/_5$ lb.), 1 hectolitre = 100 litres (about 22 gallons), etc.

Measures.

Feet	Metres	Metres	Feet	Miles	Kilometres	Kilometres	Miles	Acres	Hectares	Hectares	Acres
1	0·30	1	3·28	1	1·61	1	0·62	1	0·40	1	2·47
2	0·61	2	6·56	2	3·22	2	1·24	2	0·81	2	4·94
3	0·91	3	9·84	3	4·83	3	1·86	3	1·21	3	7·41
4	1·22	4	13·12	4	6·44	4	2·48	4	1·61	4	9·88
5	1·52	5	16·40	5	8·04	5	3·10	5	2·02	5	12·35
6	1·83	6	19·69	6	9·65	6	3·73	6	2·42	6	14·82
7	2·13	7	22·97	7	11·26	7	4·35	7	2·83	7	17·30
8	2·44	8	26·25	8	12·87	8	4·97	8	3·23	8	19·77
9	2·74	9	29·53	9	14·58	9	5·59	9	3·63	9	22·24
10	3·04	10	32·81	10	16·09	10	6·21	10	4·04	10	24·71
11	3·35	11	36·09	11	17·70	11	6·83	11	4·44	11	27·19
12	3·66	12	39·37	12	19·31	12	7·45	12	4·85	12	29·65
13	3·96	13	42·65	13	20·92	13	8·07	13	5·25	13	32·12
14	4·27	14	45·93	14	22·53	14	8·69	14	5·66	14	34·59
15	4·57	15	49·21	15	24·13	15	9·31	15	6·06	15	37·06
16	4·88	16	52·49	16	25·74	16	9·93	16	6·46	16	39·53
17	5·18	17	55·78	17	27·35	17	10·55	17	6·87	17	42·00
18	5·49	18	59·06	18	28·96	18	11·18	18	7·27	18	44·47
19	5·79	19	62·34	19	30·67	19	11·80	19	7·67	19	46·95
20	6·10	20	65·62	20	32·18	20	12·42	20	8·08	20	49·42

Thermometric Scales.

Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius
+30·22	+100	+37·78	+21·78	+81	+27·22	+13·33	+62	+16·67	+4·89	+43	+6·11
29·78	99	37·22	21·33	80	26·67	12·89	61	16·11	4·44	42	5·56
29·33	98	36·67	20·89	79	26·11	12·44	60	15·56	4·00	41	5·00
28·89	97	36·11	20·44	78	25·56	12·00	59	15·00	3·56	40	4·44
28·44	96	35·56	20·00	77	25·00	11·56	58	14·44	3·11	39	3·89
28·00	95	35·00	19·56	76	24·44	11·11	57	13·89	2·67	38	3·33
27·56	94	34·44	19·11	75	23·89	10·67	56	13·33	2·22	37	2·78
27·11	93	33·89	18·67	74	23·33	10·22	55	12·78	1·78	36	2·22
26·67	92	33·33	18·22	73	22·78	9·78	54	12·22	1·33	35	1·67
26·22	91	32·78	17·78	72	22·22	9·33	53	11·67	0·89	34	1·11
25·78	90	32·22	17·33	71	21·67	8·89	52	11·11	0·44	33	0·56
25·33	89	31·67	16·89	70	21·11	8·44	51	10·56	0·00	32	0·00
24·89	88	31·11	16·44	69	20·56	8·00	50	10·00	−0·44	31	−0·56
24·44	87	30·56	16·00	68	20·00	7·56	49	9·44	0·89	30	1·11
24·00	86	30·00	15·56	67	19·44	7·11	48	8·89	1·33	29	1·67
23·56	85	29·44	15·11	66	18·89	6·67	47	8·33	1·78	28	2·22
23·11	84	28·89	14·67	65	18·33	6·22	46	7·78	2·22	27	2·78
22·67	83	28·33	14·22	64	17·78	5·78	45	7·22	2·67	26	3·33
22·22	82	27·78	13·78	63	17·22	5·33	44	6·67	3·11	25	3·89

IV. Outline of History.

The history of Paris is intimately involved with that of the whole of France; the following sketch therefore touches on great historical events of general as well as local interest.

At the time of the conquest of Gaul by *Julius Cæsar* (58-51 B.C.), the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief village was *Lutetia*, situated on the present island of the Cité. In course of time Lutetia gradually increased in importance and became the occasional residence of several Roman emperors, among whom was *Julian the Apostate* (361-363), who called it his "dear Lutetia". Gratian was defeated and slain by Maximus in the vicinity (383).

Christianity was introduced from Rome by *St. Denis* (p. 213) about A.D. 250; and in 360 a council was convened in the town under the name of *Parisea Civitas*, whence the modern name is derived. In the 4th cent. France was invaded by the Franks, the Burgundians, and the Visigoths; the Roman power collapsed and feudalism began.

Merovingian Dynasty. Clovis I. (481-511), son of *Childeric*, king of the Ripuarian Franks of Tournai, finally expelled Syagrius, son of the last Roman governor, embraced Christianity, and united all the Franks under the Merovingian dynasty, which was so named from Meroveus or Merwig, grandfather of Clovis. During this reign lived *St. Geneviève*, patron-saint of Paris (p. 280). This dynasty, however, rapidly degenerated, the Frankish kingdom was several times divided, while bitter rivalry arose between Austrasia, the kingdom of the E. Franks, and Neustria, that of the W. Franks. The descendants of Pepin of Heristal, the chief nobles of Austrasia and mayors of the palace in that kingdom and afterwards in Neustria and Burgundy also, seized the supreme power. In 732 *Charles Martel* defeated the Saracens between Tours and Poitiers.

Carlovingian Dynasty. Pepin, *le Bref* (752-768), son of Charles Martel, founded the second dynasty, the greatest member of which was his son Charlemagne (768-814). Charlemagne warred successfully against the Saracens, the Longobards, the Saxons, and the Avars, and was crowned emperor by the pope in 800. On the death of his son Louis I., *le Débonnaire* (814-840), his possessions were divided by the Treaty of Verdun (843). France fell to the share of Charles II., *le Chauve* (840-877), while Louis the German became king of Germany, and Lothaire received Italy, Burgundy, and Lorraine. Charles was succeeded by Louis II., *le Bègue* (877-879), Louis III. and Carloman (879-882), then by

Carloman alone (882-884), all of whom proved unable to defend their country against the incursions of the Normans. Charles III., *le Gros*, son of Louis the German and German emperor, was invited in 884 to succeed Carloman. He, however, left the defence of Paris to Count Odo, or *Eudes*, in whose favour he was deposed in 887. Charles III., *le Simple* (898-923), son of Louis le Bègue, succeeded Eudes and founded the duchy of Normandy, but had to yield his throne to Robert (922-923), brother of Eudes, who was followed by his son-in-law Raoul (923-936). The last three Carlovingians, Louis IV., *d'Outremer* (936-954), Lothaire (954-986), and Louis V., *le Fainéant* (986-987), were less powerful than the Dukes of France, *Hugh the Great*, son of Robert, and *Hugh Capet*.

Capetian Dynasty. Hugh Capet (987-996) was the founder of the third or Capetian dynasty. He began the construction of the old royal palace on the site of the present Palais de Justice (p. 259). — Under Robert II., *le Pieux* (996-1031), Henri I. (1031-60), and Philip I. (1060-1108) France suffered from internal discord and from wars with the Dukes of Normandy. The First Crusade was headed by *Godfrey de Bouillon*, 1096. — Louis VI., *le Gros* (1108-37), encouraged the establishment of 'communes', as a check on the power of the nobles. His minister was *Suger*, Abbot of St-Denis (p. 376). This king built the city wall on the N. side of Paris. — Louis VII., *le Jeune* (1137-80), took part in the Second Crusade (1147). His divorced wife, Eleanor of Guienne and Poitou, married Henry Plantagenet, afterwards Henry II. of England. — Philip Augustus (1180-1223) headed the Third Crusade, in company with Richard Cœur-de-Lion, 1189. On his return he attacked the English possessions in France, conquered Normandy, Maine, Anjou, Touraine, and Poitou, and defeated the English, Flemish, and German troops at Bouvines in 1214. He enlarged Paris, extended the fortifications of Louis VI., and founded the palace of the Louvre (p. 88). — Louis VIII., *le Lion* (1223-26).

Louis IX., *St. Louis* (1226-70). This reign may be regarded as the golden period of the mediæval history of France. None of the four recognized estates (king, barons, church, municipalities) was unduly strong. Architecture (Gothic style) and poetry flourished. Seventh and Eighth Crusades (to Egypt and Tunis). Foundation of the Sainte-Chapelle (p. 261), Sorbonne (p. 277), and Quinze-Vingts (p. 182). — Philip III., *le Hardi* (1270-85), acquired Provence by inheritance. — Philip IV., *le Bel* (1285-1314), continued the struggle against England, and conquered Flanders. Financial difficulties, complicated by disputes with Pope Boniface VIII., led to the transference of the papal residence to Avignon, and the suppression of the Knights Templars. Public authority ('pouvoir public') takes the place of feudal and ecclesiastical jurisdictions. The Etats-Généraux were convoked for the first time. — Louis X., *le Hutin*

(1314-16). — Philip V., *le Long* (1316-22). — Charles IV., *le Bel* (1322-28), dies without issue.

House of Valois. Philip VI. (1328-50). Beginning of the Hundred Years' War with England (1337-1453). Battle of Crécy (1346) and loss of Calais.

John II., *le Bon* (1350-64), defeated and taken prisoner by the English at Poitiers, 1356. In his absence *Etienne Marcel*, Prévôt des Marchands, extends the fortifications of Paris and organizes the citizens for its defence, but is slain by an adherent of the Dauphin (1358). Peace of Brétigny, 1360.

Charles V., *le Sage* (1364-80). The English expelled by *Bertrand du Guesclin*. Foundation of the Bibliothèque Nationale (p. 200) and the Bastille (p. 181). Extension and refortification of Paris.

Charles VI., *le Bien-Aimé* (1380-1422), becomes insane in 1392. The Flemings are defeated at Roosebeke, 1382. Suppression of the revolt of the Maillotins, 1383. Paris, like the rest of France, is torn by the factions of the Armagnacs. The French under the Constable d'Albret are defeated by Henry V. of England at Agincourt, 1415. Paris occupied by the English, 1421.

Charles VII., *le Victorieux* (1422-61). The siege of Orleans is raised by *St. Joan of Arc*, the Maid of Orleans, 1429. Coronation of Charles at Rheims. Joan burned at Rouen, 1431. Calais was now almost the only English possession in France.

Louis XI. (1461-83), after suppressing the 'Ligue du Bien Public', succeeded in establishing administrative and territorial unity. Introduction of printing and establishment of a post office.

Charles VIII., *l'Affable* (1483-98), acquires Brittany by his marriage with Anne de Bretagne. Conquest of Naples, 1495. Paris scourged by famine and plague.

Louis XII. (1498-1515), 'le père du peuple', of the younger Valois branch (Valois-Orléans). Ten years' campaigning in Italy fails to win Milan and Naples.

Francis I. (1515-47), of the second branch of the House of Valois (Valois-Angoulême), defeats the Swiss at Marignano and recovers the Duchy of Milan. Four wars with Charles V. for the possession of Burgundy and Milan. Francis defeated and taken prisoner at Pavia, 1525. The king, a patron of Renaissance art (comp. p. 92), adorned and improved Paris. The palace of the Louvre (p. 88) and the Hôtel de Ville (p. 176) were begun in this reign, many new buildings erected, churches restored, and fortifications extended.

Henri II. (1547-59). Metz, Toul, and Verdun annexed to France, 1556. Final expulsion of the English, 1558.

Francis II. (1559-60), husband of Mary Stuart of Scotland.

Charles IX. (1560-74), brother of Francis II. Regency of *Catherine de Médicis*, the king's mother. Beginning of the Reli-

gious Wars, 1562. Louis de Condé, Antoine de Navarre, and Admiral Coligny, leaders of the Huguenots; François de Guise and Charles de Lorraine command the Catholic army. Massacre of St. Bartholomew, Aug. 24th, 1572 (p. 99). Building of the Tuileries (p. 65).

Henri III. (1574-89), brother of his two predecessors, flies from Paris (where a rebellion had broken out), by the advice of his mother, Catherine de Médicis (d. 1589); he is assassinated at St-Cloud by Jacques Clément, a Dominican friar.

House of Bourbon. Henri IV. (1589-1610), King of Navarre, husband of Charles IX.'s sister, was brought up as a Protestant. He defeats the Catholic League at Arques in 1589 and at Ivry in 1590, becomes a Catholic in 1593, and captures Paris in 1594. *Sully*, his minister. Religious toleration granted by the Edict of Nantes (1598). Henri, divorced from Margaret of Valois in 1599, marries Marie de Médicis the following year; assassinated by Ravaillac in 1610. Paris greatly embellished during this reign; the Pont-Neuf (p. 257) completed and the Louvre enlarged (p. 88).

Louis XIII. (1610-43), a weak monarch, under the regency of his mother, *Marie de Médicis* (d. 1624), and the influence of his favourites, Concini and De Luynes, until 1624, when *Cardinal Richelieu* (d. 1642) becomes minister. English fleet defeated at Ré, 1627; La Rochelle taken from the Huguenots, 1628. France takes part in the Thirty Years' War against Austria. Embellishment of Paris continued; bridges, quays, and streets constructed, the Académie Française (p. 287) founded, and the Jardin des Plantes (p. 320) laid out.

Louis XIV., *le Grand* (1643-1715), under the regency of his mother, *Anne of Austria*. Ministers: *Mazarin* (d. 1661); *Louvois* (d. 1691), who reorganized the military forces and established the standing army; and *Colbert* (d. 1683), who reformed all branches of the administration. Generals: *Turenne* (d. 1675), *Condé* (d. 1686), *Luxembourg* (d. 1695). — War of the Fronde against the court and Mazarin. Condé defeats the Spaniards at Rocroi in 1643, and at Lens in Flanders in 1648. Turenne defeats the Bavarians at Nördlingen, 1645. The Peace of Westphalia (1648) assigns Alsace to France, with the exception of Strasbourg. Submission of the Fronde. Peace of the Pyrenees, with Spain, 1659. Louis marries *Maria Theresa*, daughter of Philip IV. of Spain, 1660. — Death of Mazarin, 1661. The king governs alone. After the death of his father-in-law, Louis lays claim to the Spanish Netherlands. Turenne conquers Hainault and part of Flanders, 1667. Condé occupies the Franche-Comté. Peace of Aix-la-Chapelle, in consequence of the Triple Alliance, 1668. — War with Holland, Passage of the Rhine, 1672. Occupation of the provinces of Utrecht and Guelderland. Victories of Turenne over the Imperial army in Alsace, 1674. Death of Turenne at Sassbach, 1675. — Admiral Duquesne defeats

the Dutch fleet near Syracuse, 1676. Marshal Luxembourg defeats William of Orange at Cassel, in Flanders, 1677. Peace of Nymwegen, 1678. Strasbourg and Luxemburg occupied, 1681 and 1684. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate, 1688. Marshal Luxembourg defeats the Imperial troops at Fleurus (1690) and Steenkerke (1692), and William of Orange at Neerwinden (1693). The French fleet under Admiral Tourville defeated by the English at La Hogue, 1692. Peace of Ryswick, 1697. — Spanish War of Succession, 1701-14. Victory of Vendôme at Luzzara (1702), and of Marshal Tallard at Spires (1702). Capture of Landau, 1703. Victory at Höchstädt (1703); defeat at Blenheim (1704), by the Duke of Marlborough and Prince Eugene of Savoy. Marshal Villars defeated by Prince Eugene at Turin (1706), and by Marlborough and the Prince at Ramillies (1706); Vendôme defeated at Oudenarde (1708), Villars at Malplaquet (1709). Vendôme defeats the Imperial army at Villaviciosa (1710), and Villars defeats them at Denain (1712). Peace of Utrecht, 1713. Peace of Rastatt, 1714.

Louis XIV carried the doctrine of absolute power to an extreme ('l'Etat, c'est moi'), but he endeavoured to justify it by the exact discharge of his kingly duties. He aimed at conferring a homogeneous administration upon France and distributing the burden of taxation more justly, and he favoured industry and commerce, thus laying the foundations of the future prosperity of the country. *Le Brun*, the painter, to whom was entrusted the decoration of the royal palaces, was as absolute in the domain of art as the king in that of government. The Académies des Beaux-Arts, des Inscriptions, and des Sciences (p. 287) were founded in this reign, and French literature also attained its zenith: *Corneille, Racine, Molière, La Fontaine, Boileau, Bossuet, Fénelon, Descartes, Pascal, La Bruyère, Mme. de Sévigné*, etc. — More than eighty streets and thirty-three churches were added to Paris; the Hôtel des Invalides, the Observatoire, and the Colonnade of the Louvre were completed (pp. 301, 328, 89); the Collège Mazarin, the Gobelins, and several triumphal arches were begun (pp. 287, 325, 79), and the fortifications were converted into boulevards (p. 74). The palace of Versailles was erected (p. 346).

Louis XV. (1715-74), great-grandson of Louis XIV. Eight years' regency of the *Duke of Orleans*. The king marries *Marie Leszczinska* of Poland (1725). He took no interest in public affairs, but abandoned himself to a life of pleasure. After the regency France was governed successively by the *Duc de Bourbon* (1723-26), *Cardinal Fleury* (1726-43), the minions of *Mme. de Pompadour* (1745-62), the king's mistress, the *Duc de Choiseul* (1758-62), and the creatures of *Mme. du Barry*, another royal mistress (1769-74). Austrian War of Succession (1741-48). Defeat at Dettingen by

George II. of England (1743). Defeat of the Dutch and English at Fontenoy (1745), of the Austrians under Charles of Lorraine at Rocoux (1746), and of the Allies near Lawfeld in 1747. Taking of Maastricht and Peace of Aix-la-Chapelle, 1748. Naval war against England. Seven Years' War with England and Prussia (1756-63). Duke of Cumberland defeated by Marshal d'Estrées, 1757. The French under Prince de Soubise defeated the same year by Frederick the Great at Rossbach, and in 1758 at Crefeld, by the Duke of Brunswick. The French defeated at Minden (1759). — French possessions in N. America surrendered by the Peace of Paris, 1763. — Acquisition of Lorraine (1766) and Corsica (1768). — From this reign date the Panthéon, the Ecole Militaire, the Palais-Bourbon, the Mint (pp. 280, 311, 296, 288), and other important buildings. — *Voltaire, Rousseau,* and *Diderot* the most influential writers.

Louis XVI. (1774-93), married to *Marie Antoinette,* daughter of Francis I. and Maria Theresa, 1770. American War of Independence against England, 1777-83. Exhaustion of the finances of France; *Vergennes, Turgot, Necker, De Calonne, De Brienne,* and *Necker* (a second time), ministers of finance.

1789. Revolution. Assembly of the *States General* at Versailles, May 5th. The 'Tiers Etat' transformed into a *National* or *Constituent Assembly,* June 17th. Oath of the Jeu de Paume, June 20th. National Guard established, July 13th. Storming of the Bastille, July 14th. The 'Femmes de la Halle' at Versailles, Oct. 5th. Confiscation of ecclesiastical property, Nov. 2nd. — 1790. Fête de la Fédération in the Champ-de-Mars.

1791. The Emigration. The royal family escapes from Paris, but is intercepted at Varennes, June 22nd. — Oath to observe the Constitution, Sept 14th. — *Assemblée Législative.*

1792. Storming of the Tuileries, Aug. 10th. — The king arrested, Aug. 13th. — Massacres in September. 'Cannonade of Valmy', Sept. 20th. — The *National Convention* opened, and royalty abolished, Sept. 21st.

First Republic proclaimed, Sept. 21st, 1792. Custine enters Mayence, Oct. 21st. — Battle of Jemappes against the Austrians, Nov. 6th. — Conquest of Belgium.

1793. Louis XVI. beheaded, Jan. 21st. — Republican reckoning of time introduced, Oct. 5th†. Reign of Terror. The queen beheaded, Oct. 16th. — Worship of Reason introduced, Nov. 10th.

† The year had 12 months: Vendémiaire (month of the *vendange,* or vintage) from Sept. 22nd to Oct. 21st, Brumaire (*brume,* fog; Oct.-Nov.), Frimaire (*frimas,* hoar-frost; Nov.-Dec.), Nivôse (*neige,* snow; Dec.-Jan.), Pluviôse (*pluie,* rain; Jan.-Feb.), Ventôse (*vent,* wind; Feb.-March), Germinal (*germe,* germ; March-April), Floréal (*fleur,* flower; April-May), Prairial (*prairie,* meadow; May-June), Messidor (*moisson,* harvest; June-July), Thermidor (*therme,* warmth; July-Aug.), Fructidor (*fruit,* fruit; Aug.-Sept.). — The republican calendar was discontinued by a decree of Sept. 9th, 1805.

1794. Victory of Jourdan at Fleurus, June 26th. Robespierre's fall and execution, July 27th and 28th (9th and 10th Thermidor).

1795. Conquest of Holland by Pichegru. Bonaparte commander of the troops of the Convention against the Royalists, Oct. 4th (13th Vendémiaire). DIRECTORY established, Oct. 28th.

1796. Bonaparte's successes in Italy. Peace of Campo Formio, Oct. 17th.

1798. Bonaparte in Egypt. Victory of the Pyramids, July 21st. Defeated by Nelson at the battle of the Nile, Aug. 1st.

1799. Bonaparte invades Syria. Acre attacked. Victory of Aboukir, July 25th. Fall of the Directory, Nov. 9th (18th Brumaire). Establishment of the CONSULATE. Bonaparte First Consul, Dec. 24th.

1800. Bonaparte's passage of the St. Bernard, May 15th-21st. Victories at Marengo and Hohenlinden.

1801. Peace of Lunéville with Germany, Feb. 9th. — Concordat, Aug. 15th (re-establishment of Catholicism in France).

1802. Peace of Amiens with England, March 27th. Bonaparte elected Consul for life, Aug. 2nd.

1803. War with England renewed (May 18th).

First Empire. 1804. Code Civil published, March 21st. — NAPOLEON I. proclaimed emperor by the Senate, May 18th; crowned at Notre-Dame by Pope Pius VII., Dec. 2nd.

1805. Renewal of war with Austria. Capitulation of Ulm, Oct. 17th. — Defeat of Trafalgar, Oct. 21st. — Battle of Austerlitz, Dec. 2nd. — Peace of Pressburg, Dec. 26th.

1806. Rhenish Confederation, July 12th. War with Prussia. Battles of Jena and Auerstedt, Oct. 14th. Entry into Berlin, Oct. 27th.

1807. War with Russia and Prussia. Treaty of Tilsit, July 8th. Occupation of Lisbon, Nov. 30th.

1808. Peninsular War, to maintain Joseph Bonaparte on the throne.

1809. Renewed war with Austria. Battle of Eckmühl, April 19th-23rd. Vienna entered, May 13th. Battles of Aspern, or Essling, and Wagram. Peace of Vienna, Oct. 14th. — Napoleon divorced from Joséphine de Beauharnais, Dec. 16th.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis I. of Austria, March 11th. Napoleon at his zenith, the Empire extending from Lübeck to Rome.

1812. Renewed war with Russia. Battle of the Moscova or Borodino. Moscow entered, Sept. 15th. — Retreat begun, Oct. 19th. — Passage of the Beresina. — Wellington's victory at Salamanca.

1813. Battle of Leipzig (Oct. 16-19th).

1814. The Allies enter Paris, March 31st. Abdication of the emperor, April 11th. His arrival in the island of Elba, May 4th.

The Musée of the Louvre was founded under the Directory, while extensive improvements in Paris were undertaken under Napoleon (p. xxxi).

Restoration. 1814. Louis XVIII. (1814-24), brother of Louis XVI., proclaimed king, April 6th. First Peace of Paris, May 30th.

1815. Napoleon's return from Elba, March 1st. Battles of Ligny and Waterloo, June 16th and 18th. Second entrance of the Allies into Paris, July 7th. Second Peace of Paris, Nov. 20th. Napoleon banished to St. Helena, where he dies (May 5th, 1821).

1823. Spanish campaign, to aid Ferdinand VII., under the Duc d'Angoulême, son of Charles X.

1824. Charles X. (1824-30). Conquest of Algiers, 1830. Ordinances of St-Cloud (July 25th, 1830), abolishing the liberty of the press and dissolving the chamber. Revolution of July (27-29th). Fall of the Bourbons.

House of Orleans. 1830. Louis Philippe (1830-48), son of the Duc d'Orléans (Egalité), elected king, Aug. 7th. — Continued war in Africa; consolidation of the French colony of Algeria.

1832. Capture of Antwerp.

1835. Fieschi's attempt on the life of the king, who had failed to satisfy the demands of the democratic party.

1840. Body of Napoleon transferred from St. Helena to Paris.

1848. Revolution of February (23rd-24th).

Second Republic. 1848. Sanguinary conflicts in Paris, June 23rd-26th. *Louis Napoleon*, son of the former King of Holland and nephew of Napoleon I., elected President, Dec. 10th.

1851. Dissolution of the Assemblée. *Coup d'Etat*, Dec. 2nd.

Second Empire. 1852. Napoleon III. (1852-70) elected emperor after a plebiscite, Dec. 2nd.

1853. Marriage of Napoleon III. to *Eugénie*, Countess of Montijo (1826-1920). — The transformation of Paris by Baron Haussmann is begun.

1854. Crimean War. — 1855. First Universal Exhibition at Paris. — 1856. Peace of Paris, March 30th. — 1857-58. Expedition to Annam (Cochin-China). — 1859. War with Austria. Battles of Magenta (June 4th) and Solferino (June 24th). Peace of Villafranca, July 11th. — 1860. Nice and Savoy annexed to France. Expeditions to China and Syria. — 1861-65. Mexican expedition. — 1867. Dispute with Prussia about Luxemburg. Second Universal Exhibition.

1870. War with Prussia, July 19th. Battle of Sedan, Sept. 1st. — Surrender of Napoleon III., Sept. 2nd.

Third Republic proclaimed, Sept. 4th, 1870. Capitulation of Strasbourg, Sept. 27th, and of Metz, Oct. 27th. Capitulation of Paris, Jan. 28th, 1871. — The Germans enter Paris, March 1st.

Communard Insurrection, March 18th, 1871. Seat of government removed to Versailles, March 20th. Second siege of Paris, April 2nd to May 25th. Upwards of 238 public and other edifices were destroyed by the Communards. — Peace of Frankfort, May 10th. — *Thiers*, chief of the executive since Feb. 17th, appointed President of the Republic, Aug. 31st.

1873. Death of Napoleon III., Jan. 9th. — *Marshal MacMahon* appointed president, May 24th. Final evacuation of France by the German troops, Sept. 16th.

1875. Republican Constitution finally adjusted, Feb. 25th.

1878. Third Universal Exhibition.

1879. *Jules Grévy* president. The Chambers of the Legislature return to Paris. — 1881. Expedition to Tunis.

1887. *Sadi Carnot* president, Dec. 3rd. — 1889. Fourth Universal Exhibition. — 1894. Assassination of Carnot by an Italian anarchist, June 24th. *Casimir-Périer* president, June 26th.

1895. *Félix Faure* president. Expedition to Madagascar and annexation of that island. — 1897. Alliance with Russia.

1899. *Emile Loubet* president. Dreyfus case. — 1900. Fifth Universal Exhibition. — 1903. Edward VII. of England visits Paris. M. Loubet visits London. — 1904. Treaty with England (Entente Cordiale). — 1905. Separation of Church and State (abrogation of the Concordat, p. xxiv).

1906. *Armand Fallières* president. Morocco Conference at Algeciras.

1911. Moroccan agreement with Germany.

1913. *Raymond Poincaré* president. Period of military service extended from two to three years.

1914. Outbreak of the Great War. French government retires to Bordeaux, Sept. 2nd. Paris saved by the Battle of the Marne, Sept. 5-10th. The *Clemenceau* cabinet (Nov. 1917-Jan. 1920). — 1918. Armistice Day, Nov. 11th. — 1919. Treaty of Versailles, June 28th. France recovers Alsace-Lorraine.

1920. *Paul Deschanel* president. *Alexandre Millerand* president. — 1921. The Briand cabinet. — 1922 The Poincaré cabinet.

1924. *Gaston Doumergue* president. The Herriot cabinet.

V. General Remarks on Paris.

Paris, the capital and by far the largest city of France, is situated in 48° 50′ N. lat. and 2° 20′ E. long. on the *Seine*, which flows through it from S.E. to S.W., after receiving its chief affluent, the *Marne*, just above the city. The height of Paris above sea-level varies from 100 ft. at Passy to 420 ft. at Belleville. The city covers an area of nearly 20,000 acres, of which 1780 are occupied by the river. The climate is mild and healthy. The average annual temperature is 51° Fahr.; in winter it is 38°, in spring 50°, in summer 65°, in autumn 52°. The annual rainfall is 23 in., distributed over about 200 days. Snow and frost are rare. The Seine never freezes unless the thermometer falls below 12° Fahr.

Early in the 13th cent. the population was nearly 200,000; in 1675, under Louis XIV., it reached 540,000; in 1789 it was 600,000; in 1821 it was 763,000; in 1836 it was 868,000; in 1852 it had reached 1,053,262; in 1860, after the inclusion of the faubourgs, 1,525,255; in 1870 it was 1,825,274; in 1901 it was 2,714,068; in 1906 it was 2,763,393; and in 1911 it was 2,888,110. The census of 1921 showed a total of 2,906,472, making Paris the third largest city of the world. If we add the population of the environs, which practically form part of the capital, we find that the whole city contains about 3,500,000 inhabitants. The number of foreigners is estimated at 400,000.

The part of the Seine within the city is about 7 M. long and is crossed by 31 bridges. It contains two considerable islands, the *Ile St-Louis* and the *Ile de la Cité*, each formed by the union of several islets. Paris is thus naturally divided into three parts; the quarters on the right bank, the Cité with the island of St-Louis, and the quarters on the left bank. The former distinctions between Old Paris, the Faubourgs, and the Communes Annexées have disappeared, but the traffic is busiest in the central quarters. A glance at the Plan will show the limits of Old Paris, bounded by the first circle of boulevards, the so-called *Grands Boulevards* (p. 74). On the left bank, however, the old city of Paris extended as far as the boulevards to the S. of the garden of the Luxembourg. Outside the Grands Boulevards lie the Old Faubourgs or suburbs, whose names are still preserved in those of the chief streets radiating from the centre of the city. The Faubourgs themselves are generally named after the corresponding district of the old town. The most important on the right bank, named from E. to W., are the *Faubourgs St-Antoine, du Temple, St-Martin, St-Denis, Poissonnière, Montmartre*, and *St-Honoré*. Those on the left bank are less known, with the exception of the *Faubourg St-Germain*,

which from an early period formed part of the old city. The Faubourgs of St-Antoine and the Temple are the great industrial districts, the former being noted for the manufacture of furniture, and the latter for that of the various fancy articles known as 'articles de Paris' (real and imitation jewellery, artificial flowers, toys, articles in leather and carved wood, etc.). The Faubourgs of St-Martin, St-Denis, and Poissonnière are commercial rather than industrial, and form the centre of the wholesale and export trade of the capital. The streets near the centre of the town, particularly the Grands Boulevards, contain many of the finest retail shops in Paris. The Faubourg Montmartre and the quarters of the Bourse, the Palais-Royal, and the Opéra are the financial quarters of the town, and also provide for the comfort and entertainment of visitors. The Faubourg St-Honoré and the Champs-Elysées district are largely occupied by the mansions of the wealthy, while the Faubourg St-Germain is more or less sacred to the aristocracy of blood, and contains most of the embassies and ministerial offices. The *Quartier Latin* or *Quartier des Ecoles*, the students' quarter, which adjoins the Faubourg St-Germain on the E., owes its name to the University and contains many of the scientific institutions of Paris. Both the Faubourg St-Germain and the Quartier Latin, however, have been largely invaded in recent years by commercial offices and blocks of flats.

The principal Communes Annexées, or outlying districts within the fortifications, but not incorporated with the city till 1860, are the following, from E. to W.: *Bercy*, with its extensive wine and export trade; *Charonne*, *Ménilmontant*, *Belleville*, *La Villette*, *La Chapelle*, and *Montmartre*, the chief quarters of the working-classes and the seat of the largest factories; *Les Batignolles*, with numerous studios and handsome private houses (on the side next the Parc Monceau); *Passy* and *Auteuil*, with their villas and apartment houses; *Grenelle*, with iron-foundries and chemical works; *Vaugirard*, *Montrouge*, etc., inhabited by persons of moderate means, small shopkeepers, and artisans, and containing many market-gardens.

The Administration of Paris is carried on by the *Prefect of the Seine*, appointed by government, and a *Town Council* ('Conseil Municipal'), elected by the citizens. The budget amounted in 1923 to 1,265,402,576 francs. The city is divided into twenty Arrondissements or wards, each governed by a *Maire* and two assessors: 1. *Louvre*; 2. *Bourse*; 3. *Temple*; 4. *Hôtel de Ville*; 5. *Panthéon*; 6. *Luxembourg*; 7. *Palais-Bourbon*; 8. *Elysée*; 9. *Opéra*; 10. *Enclos-St-Laurent*; 11. *Popincourt*; 12. *Reuilly*; 13. *Gobelins*; 14. *Observatoire*; 15. *Vaugirard*; 16. *Passy*; 17. *Batignolles-Monceau*; 18. *Butte-Montmartre*; 19. *Buttes-Chaumont*; 20. *Ménilmontant*.

The Arms of Paris consist of a ship with a background of fleur-de-lis, surmounted by a mural crown, with the motto 'Fluctuat nec mergitur'.

The Fortifications of Paris, constructed in 1840-44, were greatly extended after 1871. The inner *Enceinte*, 20½ M. in circuit, defended by bastions, a moat, and a glacis, is now in process of demolition; it will be replaced by boulevards, parks, and residential quarters. A series of seventeen *Forts Détachés*, or outworks, forms a second enceinte about 2 M. from the city, while another girdle of forts, still farther off, occupies the heights commanding the valley of the Seine. The area included within this elaborate system of fortifications is 400 sq. M., and embraces the capital itself, besides the seven towns of Versailles, Sceaux, Villeneuve-St-Georges, St-Denis, Argenteuil, Enghien, and St-Germain-en-Laye. The outer girdle of forts is 77 M. in length, and Paris has the most extensive system of fortifications in the world.

As a rule the Parisian may be said to invite and deserve the confidence of travellers. Long used to their presence, he is skilful in catering for their wants, and recommends himself by his politeness and complaisance. In return the traveller in France should accustom himself to the inevitable 's'il vous plaît', when ordering refreshments or making any request. It is customary also to address persons even of humble station as 'Monsieur', 'Madame', or 'Mademoiselle'. Men raise their hats to each other, and do not wait for a lady to bow to them before uncovering. A man kisses a married woman's hand, but not that of an unmarried girl. Newcomers to a district are not called upon in France and have to rely on letters of introduction to make themselves known.

The *Police* of Paris ('agents de police', 'sergents de ville', or 'gardiens de la paix') are always ready to give information when civilly questioned; those with appropriate brassards speak English. Visitors should be on their guard against the army of pickpockets, touts, 'guides' to the night-life of Paris, and other rogues, who are quick to recognize the stranger and skilful in taking advantage of his ignorance. Respectable and trustworthy guides are now furnished by the police with badges and diplomas.

Owing to the speed of motor traffic in Paris and to their lack of familiarity with the French rule of the road (p. 38), English visitors require to exercise the utmost caution when crossing the road.

Paris, 'la Ville-Lumière', is not only the political metropolis of France, but also the centre of the artistic, scientific, commercial, and industrial life of the nation. Almost every branch of French industry is represented here, from the fine-art handicrafts

to the construction of powerful machinery; but Paris is specially known for its 'articles de luxe' of all kinds.

Paris has long enjoyed the reputation of being the most cosmopolitan city in Europe, where the artist, the scholar, the merchant, and the votary of pleasure alike find the most abundant scope for their pursuits. Nor does this repute apply to modern times only; as early as the 12th cent. the 'Twelve Masters of Paris' played in mediæval poetry a rôle analogous to that of the Seven Sages in ancient Greece. For its early cosmopolitan character the city was chiefly indebted to its university, to which students of all nationalities flocked in order to be initiated in the mysteries of the scholasticism taught here by its most accomplished professors. At the same time industrial and commercial pursuits made such rapid strides that the population increased rapidly, and an extension of the municipal boundaries was repeatedly rendered necessary. The early economic development of Paris is further attested by the great 'Foire du Lendit', which was held every June in the plain between Paris and St-Denis, and by the famous 'Livre des Métiers', or trades-regulations, edited by Etienne Boyleau in 1258. Of the great buildings of that period little now remains but a few religious edifices, such as Notre-Dame, the Sainte-Chapelle, and the Tour St-Jacques (pp. 264, 261, 174). Towards the close of the middle ages the adverse fortunes of the French kings frequently compelled them to abandon their residence in the capital; but the municipal element continued all the more steadily to develop itself, giving birth in particular to that 'esprit parisien' which finds expression in French literature.

With the beginning of the Renaissance at the end of the 15th cent., art threatened for a time to desert Paris; numerous lordly châteaux were built in the provinces, especially in Touraine. But by the middle of the 16th cent. the capital had regained its prestige. The Louvre, the Tuileries, and the old Hôtel de Ville (pp. 88, 64, 176), three masterpieces of the second Renaissance and the centres of political life, date from this period, as do also the Palais du Luxembourg (p. 313) and the Palais Royal (p. 84).

The zenith of the monarchy under Louis XIV. (p. xxii) was naturally favourable to the extension and embellishment of the capital. If the king was in a position to say "l'Etat, c'est moi", Paris no less truly absorbed all the vital forces of the nation. Many of the finest buildings in Paris date from this reign, including the Colonnade of the Louvre, the Place Vendôme, the Hôtel des Invalides (pp. 89, 81, 301), and upwards of thirty churches. Characteristic of this period also are the great 'hôtels' or mansions of the nobility, which stand back from the streets and carry into the very heart of the city some of the majestic isolation of a country-seat. Aiming at no external effect, but sumptuous and luxurious

within, they contrast strongly with the Italian palazzi. — The Panthéon and the Palais-Bourbon (pp. 280, 296) are among the chief buildings of the 18th century.

During and immediately after the Revolution (1789-1804) the artistic predominance of Paris received a temporary check from the political disorganization of the day; but under the Directory (1795), and particularly during the First Empire (1804-14), the city regained its pre-eminence. The treasures of art and other booty of the Napoleonic campaigns were devoted to the embellishment of the capital, while the emperor sought to distract the restless political spirit of the Parisians by a feverish activity in the construction of public edifices. He began the N. wing uniting the Louvre and the Tuileries, laid out the Rue de Rivoli (p. 61), and built the Bourse (p. 206). Under his orders new squares, bridges, and quays were everywhere begun, though most of them were left unfinished.

During the less glorious, but not unimportant period of the Restoration (1814-30), Paris enjoyed a golden era of prosperity. France had entered upon the enjoyment of the rich heritage bequeathed by the Revolution and the First Empire, without feeling the heavy sacrifices that it had cost. The blessings of peace appeared doubly desirable after their long absence. At this epoch liberal politicians achieved their greatest triumphs, French literature and art did their utmost to resume their world-wide sway, and French society exhibited itself in its most refined and amiable aspect. In several of the sciences too, and notably in Oriental studies, Paris held a foremost rank.

The July Monarchy (1830-48) pursued the same course, though with less success. Louis Philippe resumed with new ardour the completion of the modern Paris begun by Napoleon. Over 100 million francs were spent in his reign on new streets, churches, public buildings, bridges, sewers, squares, etc.

But under Napoleon III. (President of the Republic in 1848, Emperor 1852-70) Paris underwent a transformation of unparalleled magnificence. Napoleon appointed Georges Eugène Haussmann (1809-91) to be Prefect of the Seine, and under his directions dense masses of houses and many tortuous streets were replaced by broad boulevards, spacious squares, and palatial edifices. The first great arteries of traffic constructed from N. to S. were the Boulevards de Strasbourg and de Sébastopol (p. 207) on the right bank, and the Boulevards du Palais (p. 258) and St-Michel (p. 269) in the Ile de la Cité and on the left bank. These were followed by the Boulevards Haussmann (p. 220) and de Magenta (p. 207) on the right bank, the Boul. St-Germain (p. 297) on the left bank, the prolongations of the Rues de Rivoli (p. 174), de Turbigo, La Fayette, etc., and the building of the magnificent quarter around

the park of the Champs-Elysées. The Louvre (p. 89) and the Bibliothèque Nationale (p. 200) were enlarged, and the Opéra (p. 75) was begun. Haussmann was ably seconded by the engineer Adolphe Alphand (1817-91), who was entrusted with the care of the parks and public gardens. To Alphand's skill are due the laying out of the Bois de Boulogne (p. 239), the Bois de Vincennes (p. 255), the Parc Monceau (p. 224), the Buttes-Chaumont (p. 243), and many of the squares.

The enormous municipal debt which this building mania entailed was further increased by the war of 1870-71 and by the excesses of the Commune. This accounts for the slackened activity of the Third Republic. Yet Paris was not content with adequately completing works already begun, such as the Opéra; important new streets were laid out, the Hôtel de Ville (p. 176) was rebuilt on an enlarged scale, and the Palais du Trocadéro (p. 234), the new Sorbonne (p. 277), the Sacré-Cœur at Montmartre (p. 213), and many educational buildings were erected. The Parc de Montsouris (p. 331), many new squares, and the important underground railways (p. 26) also date from this period. Lastly the public parks and gardens have been converted into a kind of museum of modern art by the erection of the sculptures purchased by the city at the annual exhibitions (p. 36).

Modern Paris has been criticized for the monotony of its general appearance. But the more closely the city is studied, the more striking becomes its extraordinary variety. Some quarters, with their sombre and deserted palaces, are vaguely reminiscent of old Italian towns; others are noisy and gay with an outdoor life recalling the sunny south; others again (such as the Rue de Venise, the Rue des Francs-Bourgeois, etc.), picturesque or gloomy, carry us back to the middle ages. The Seine, with its flotilla of merchant ships and barges, conveys, especially after dark, the impression of a seaport. The boulevards at night, with their brilliant illuminations, suggest a city of pleasure, always en fête, while the beautiful environs, with the woods of Boulogne, Vincennes, Meudon, and Montmorency, add a final touch to the variety that is one of the great charms of the capital.

The beauty of Paris has been extolled by French writers of all ages and by many foreigners. We may conclude by quoting Montaigne, whose quaint and picturesque language is thus translated by John Florio: "Paris hath my hart from my infancy, whereof it hath befalne me as of excellent things: the more other faire and stately cities I have seene since, the more hir beauty hath power and doth still usurpingly gaine upon my affection. I love her so tenderly, that even hir spotts, her blemishes, and hir warts are deare unto me".

VI. Historical Sketch of French Art

by

Irma Richter.

The history of French art extends over more than one thousand years, from the time of the Merovingian dynasty to the present day. It is a story of continual adaptation to the changing conditions of times, and it reflects the finer aspirations of the nation. Twice during that period France became the inspiration and ideal of her neighbours — in the Gothic culmination of the 13th cent. and in the French style of the 17th and 18th centuries. That she could excel in two such contrasting styles is proof of a marvellous versatility. The history of this achievement is briefly sketched in the following pages.

Numerous architectural remains testify to the work of civilization done by Roman legionaries in Ancient Gaul. By the long straight Roman roads a connection was made with all that mankind had achieved so far. That way classic culture penetrated; that way the Christian missionaries travelled. By their martyrdom they determined the sites of future places of worship, which were to enshrine their sacred relics. After the collapse of the Roman Empire the Germanic invaders had much to assimilate and little of their own to contribute in the sphere of art. Merovingian craftsmen excelled in barbaric metal work and the art of setting uncut precious stones in gold.

Middle Ages.

Thus when the new **Romanesque** civilization gradually arose from the ruins, it was built by the aid of these various elements on the foundations which Rome had laid. Around the quiet cloisters of great Benedictine monasteries intellectual and artistic life found shelter and encouragement by devoting itself to the service of Christianity. The Church became the great patron of art, and religion was its inspiration. The arts and crafts of that time were carried on by monks, and each monastery became a centre of artistic production. The Cluniac and Cistercian orders, which had their headquarters at Cluny and Citeaux in Burgundy, were founded during the 10th and 11th centuries. They were destined to embrace hundreds of monasteries, and their monks were entrusted with the building and decoration of abbeys all over France and beyond her borders. New churches had to be built to shelter the vast congregations of mediæval Christendom. The abbeys were not only the places of worship of great monasteries, but also the goal of bands of

pilgrims, who tramped the country to pray at their shrines. The history of mediæval architecture is the struggle of great artistic principles with the problems arising out of the requirements of public worship. During the Romanesque period classic ideals predominated. The laws of symmetry, harmonious proportion, and subordination of all parts to one whole moulded the vast interiors and their architectonic enclosures. The plan of the ancient Christian basilica was retained to form the basis for further rich and varied development: a central nave, flanked by aisles with the entrance at one end, and the apse rounding off the other. Transepts completed the shape of an enormous cross lying flat on the ground. A mighty central tower acted as a pivot for the whole building. Smaller towers were added, the nave was raised, the side aisles were continued round the sanctuary to form an ambulatory, and the apse was surrounded by radiating chapels. The difficulty which arose from the roofing of this vast expanse of enclosing walls gradually led to the transformation of the Christian basilica into the Romanesque abbey and finally into the Gothic cathedral. In the south of France the flat roof of inflammable wood was replaced by one vast longitudinal barrel-vault. The great dome overhead gave unity and repose to the interior. But with the introduction of the vault the battle with mechanical forces began, for there were technical defects. The walls which had to meet the severe and uniform lateral pressure of this powerful semi-cylinder needed reinforcement, and only narrow openings were left as windows. Thus churches took the appearance of dark and heavy fortresses. A desire for more light and greater statical security led to the adoption of cross vaulting in Burgundy. The full value of this innovation became apparent when the diagonal ribs were emphasized and turned into arches on which the roofing could be suspended. The weight was thereby transferred to the corners on to powerful pillars, and the intermediate walls freed from pressure. After this the Gothic transformation followed as an inevitable, logical necessity. In Languedoc cupolas were used as roofing. St-Front at *Périgueux* recalls St. Mark's at Venice. Other fine Romanesque churches in Southern France are: St-Sernin at *Toulouse*, St-Trophime at *Arles*, Notre-Dame at *Poitiers*, Ste-Croix at *Bordeaux*. In Auvergne we might mention Notre-Dame-du-Port at *Clermont-Ferrand* and St-Paul at *Issoire;* and in Burgundy Ste-Madeleine at *Vézelay*.

While Roman traditions predominated in architecture, Byzantine imagery was spread from monastery to monastery by numerous illuminators of manuscripts. This magnificently decorative style became the inspirer of sculptors, painters and glaziers. Early Romanesque sculptural decoration was often but miniature painting translated into stone by a young and barbaric people. Local influences, however, soon gave distinctive character to various

schools. The sculptures of *St-Gilles* and St-Trophime at *Arles* are typical of the Provence. The most vital school was in Languedoc and can be studied at *Moissac* and at *Toulouse*. *Vézelay* and *Autun* are Burgundian; and Auvergne is represented by Notre-Dame-du-Port at *Clermont-Ferrand*. The style was admirably suited for the decoration of flat surfaces. Figures were elongated to accentuate architectural lines of composition and distorted to fit into clearly defined spaces on porch and tympanum. The loveliest product of the period was the capital ornamenting the cloisters with an endless variety of shapes. Here rein was given to imagination. Fierce animals and prodigious monsters made their appearance, as the barbaric origin of the race stirred under the veneer of civilization. But all figures, however wild and chimerical, were twisted into the symmetrical composition of the Corinthian capital. Thus sculpture contributed only to the beauty of architecture, and set up no claim to self-sufficient independence.

The goldsmiths and ivory-workers gave architectonic shapes to reliquaries and crucifixes and decorated them with Byzantine designs; the same was done by the craftsmen of Limoges, the artistic descendants of the Merovingian jewellers, who simplified the Byzantine cloisonné process by inventing the champlevé enamel (p. 148).

While the small craftsmen were reproducing traditional designs, architecture led the way towards the **Gothic** style. The play of mechanical forces in the construction of vaulting began to absorb the builders' interest and to supplant the pleasure in well-proportioned unified spaces which had been handed down by classic traditions. As the Germanic peoples of the north began to take part in the solution of architectural problems the structural interest predominated. Finally one consideration transcended all others: how to raise the vault to its utmost height. All available energy was enlisted to this purpose and all inert elements eliminated. Coupled with this was the love of the dark and dreary north for light. The buildings were thrown open to its penetration, and all obstacles to its rays removed. The pointed arch which was to revolutionize architecture was first introduced in the Isle de France in the 12th cent. and was soon universally adopted owing to its convenient adaptability to the varying heights and curves of nave, aisle, and apse. The whole roof was suspended on rows of pillars joined laterally and diagonally by arches. Flying buttresses rose from the ground to meet the lateral thrust of each arch, thus helping the pillars to carry the vault. There was no longer any need for a solid enclosing wall. It soon disappeared and was replaced by screens of coloured glass. The problem of the illumination of the vast interior was thus very beautifully solved. During the 13th cent. the essential structural elements — arch, pillar, and buttress — grad-

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ually freed themselves from Romanesque traditions and conformed to the new ideals. In the cathedrals of France we can trace the history of this great evolution from its transitional stages to height, to unrestrained freedom, and thence to decadence. To the 12th cent. mainly belong the cathedrals at *St-Denis* (p. 376), *Noyon, Soissons, Sens, Laon,* and *Paris* (p. 264), and the beginnings of *Chartres.* The height is reached in the 13th with those at *Rheims, Amiens* (p. 434), *Beauvais, Rouen* (p. 440), *Le Mans, Tours, Bourges,* and *Troyes.* The interiors rise ever higher and wider and lighter. Aisles and horizontal divisions disappear. The massive piers grow into slender clustered columns. Capitals become mere wreaths and then disappear, leaving the long continuous lines to swing from base to pinnacle. The most perfect example of the 14th cent. 'style rayonnant' is St-Ouen at *Rouen* (p. 442). Finally in the 15th cent. the curves and countercurves wind their way so flowingly and flamelike through window traceries and arches that the term 'flamboyant' is used to designate a style mainly used for decorative elements: St-Maclou at *Rouen* (p. 441) and St-Germain-l'Auxerrois in *Paris* (p. 87). While interiors were being gradually transformed into gigantic glass halls, the external aspect also changed completely. The uniform walls and well-proportioned massive character of Romanesque buildings gave way to flying buttresses, steeples, and pinnacles. Plain surfaces were everywhere broken by sculptured decoration The Gothic cathedral has been compared to an organism which wears its skeleton externally. The whole mechanical contrivance is revealed on the outside. Every part expresses its distinctive function by its shape, while seeming to grow out of or into the structure. The building is like a great mysterious natural growth.

These cathedrals arose as the growing populations of the north were concentrating in towns. The life of the people centred round their church, and they enthusiastically strove to outdo one another in the magnificence and size of their place of worship. Everybody was interested and took part. The tremendous task of building was undertaken by the guilds of organized craftsmen who controlled the artistic life of the time. The guilds of stone-masons combined the professions of architect, builder, and sculptor. In full enjoyment of the freshness and intensity of life in mediæval towns, they turned to nature for inspiration and carved native plants and animals on capitals and friezes. Christianity of Gothic times was no longer the secluded and austere worship of monasteries. The call of St. Francis of Assisi was heard in distant lands and his enthusiastic followers, imbued with tender devotion, carried religion to the heart of the peoples. Thus religious art was full of human sympathy with the sorrows and joys of life. For this rather than for beauty of form art turned to nature for inspiration. All life and labour past and present centred round Christ's coming redemption, and

were represented on the walls and windows, so that a cathedral became a 'Mirror of the Universe' as then conceived by the scholastic clergy.

Sculpture began to shake off her chains. Its purely decorative and architectural character was gradually lost. On the Porte Royale of *Chartres* cathedral figures, carved in the round, detach themselves from walls and pillars. They are still ornamental in character but they foreshadow the coming changes, when growing more and more independent they will at first hold their own in even balance with their architectural background, and then, destroying the harmony, disconnect themselves and finally step down from the walls and be self-sufficient. Gradually as they assume independence they begin also to live. The draperies stir out of their rigid folds and by a few swinging movements join head to foot. From the 13th to the 15th cent. the Gothic spirit dominates the artistic expression of France, but the interpretation varies as time goes on. The 13th was inspired by a sincerity and depth of feeling, which places the work of this period among the greatest ever achieved. Hewn out of single blocks of stone, the sculptures of *Chartres, Notre-Dame* (p. 264), *Amiens* (p. 434), *Rheims*, the *Sainte-Chapelle* (p. 261), and *Bourges* are monumental in execution, simple in gesture and deeply felt in expression. During the 14th cent. the sculptor seemed consciously to work for effect. In his rendering of emotions he sought to outdo what had been previously so beautifully achieved, and his work becomes affected and sentimental.

Other craftsmen followed in the wake of the stone-masons. Ivory-workers repeated their sculptures on a small scale. Wood-carving attained high perfection in the adornment of houses, chests, and choir-stalls *(Amiens)*. The French Illuminators of the 13th and early 14th centuries re-echo the sculpture of the cathedrals. Architectural features serve as frames and accessories On a burnished gold background the figures and draperies stand out like statues. Native flora and fauna adorn the borders. The clear incisive pen seems to follow the lead of the chisel. Brilliant tints of clear unbroken colour betray the influence of Glass Painting. The great cathedral windows are adorned with similar surface compositions in the same glowing colour schemes on a larger scale: *Chartres, Notre-Dame* at Paris (p. 264), *Bourges, Tours*, and *Sainte-Chapelle* at Paris (p. 261). Of actual wall-painting little has survived. We know that in 1339 the great Sienese fresco painter Simone Martini was summoned by the Pope to decorate his palace fortress at Avignon; but his work has been almost destroyed, and made no converts in France.

The walls of mediæval interiors were frequently covered with Tapestries. In the early-Romanesque days the ladies of baronial

castles embroidered their hangings with the martial scenes which the knights loved to see in their halls. Such was the origin of the famous Bayeux tapestry (p. 448). But when the industry was transferred from bower to workshop, the technique was changed in adaptation to the weaver's loom. The art was introduced into Paris early in the 14th century. The famous tapestries of the Apocalypse now in Angers cathedral were designed after miniatures in possession of Charles V. and woven by a Parisian towards the end of the 14th century. But the Low Countries were the great centre of weaving, and the looms of Arras worked at high pressure to provide churches, palaces, and baronial castles.

Fifteenth Century.

In the 15th century social conditions had changed. The Church was no longer the sole patron. The house of Jacques Cœur at *Bourges* and the Palais de Justice at *Rouen* (p. 439) show the architect's concern for civil requirements which will occupy him almost exclusively in the following periods. The guilds were no longer at work for whole communities, and artists began to depend on individual skill and feeling in ministering to the wishes of powerful princes and courtiers. The tendency was towards greater individualization and realism in representation, which were encouraged by the demand for portraiture on the part of patrons. One of the most brilliant courts in Europe was that of the Dukes of Burgundy at *Dijon*. Among the artists who found their way to this great centre of artistic production was the Dutchman *Claus Sluter* (d. 1406). He sculptured the tomb of Duke Philip the Bold for the Carthusian monastery at Champmol, where he also decorated a well with powerful Old Testament figures for which members of the Jewish community at Dijon were said to have posed as models. The rendering of these vigorous heads is uncompromisingly realistic. Working from nature brought him face to face with the plastic problems of form and space and, freeing himself from traditions, he conceived sculpture in the round more completely than had been done by his predecessors. His love for well-rounded shapes induced him to cover the bodies of his figures with deep folds of heavy masses of material. This was in sympathy with the fashion of the times which had introduced a sleeveless mantle of enormous width, in reaction against exaggerated Gothic slenderness. Sluter's influence on the Burgundian School was overwhelming, and was felt almost throughout France. *Jean de Marville, Claux van Werwe,* and *Antoine Lemoiturier* (d. 1495) were his collaborators and immediate followers. To the last has been ascribed the tomb of Philippe Pot in the Louvre (p. 107). The sepulchre of Charles de Bourbon at Souvigny was carved by *Jacques Morel* (d. 1459) of Lyons after the manner of the tombs at Dijon.

The close political connection of the Dukes of Burgundy with the prosperous cities of Flanders, where the Van Eycks and Roger van der Weyden were heralding a new era in the art of painting, contributed towards making their court an artistic centre and a gateway through which Flemish influences penetrated into France. This was the case with the art of MINIATURE PAINTING, because the Dukes were great lovers and collectors of books. One of the finest illuminated works of this period is now at Chantilly (p. 397): 'Les Très Riches Heures du Duc de Berry' (1415), which was designed for the king's brother by *Pol de Limbourg*, a native of the Flemish borderland. In its leaves the life of French noblemen is evoked before our eyes. Their white turreted castles, their banquets, their forests are introduced with every detail. Accompanied by their ladies in decorative head-dresses and long brocaded garments, they are seen riding on richly caparisoned palfreys with falcons on their fists, while humbler folk are sowing and harvesting underneath the walls of mediæval cities. King René's residence at Aix in Provence was another meeting-place for artistic and literary talent. His portrait is introduced on *Nicholas Froment's* triptych of Moses and the burning bush in Aix Cathedral. At Villeneuve-lès-Avignon, near by, was found the impressive Pietà now in the Louvre (p. 139), which, though intensely realistic, is restrained in its expression of grief. Here painting has gone beyond the illuminator's art. The forms are plastic, as if cut in wood or stone. These pictures are of interest because they represent the art in France in its initial stages. Another French primitive worked for the Duke of Bourbon at Moulins and has been called *Maître de Moulins* (1480-1500). He has by some authorities been identified with *Jean Perréal*, the court painter of Louis XII.

During the latter half of the 15th cent. the city of Tours on the banks of the Loire was the centre of a school whose work, while reflecting the rays of the setting sun of Gothic art, heralds the dawn of the Renaissance. *Jean Fouquet*, Louis XI.'s "good painter and illuminator", was born here in 1415. In his miniatures he continued the fine traditions of Pol de Limbourg, taking pleasure in portraying his contemporaries amid scenes of his native land. The free use of Italian Renaissance ornament recalls his journey to Italy. His best works will be found in Josephus' History of the Jews in the Bibliothèque Nationale and the Book of Hours of Estienne Chevalier at Chantilly (p. 395). His life-size portraits of Charles VII. and Juvénal des Ursins in the Louvre (p 139) reveal him as a somewhat meticulous searcher after characteristic individualization. *Jean Bourdichon*, who illuminated the Book of Hours of Anne of Brittany (1503, Bibliothèque Nationale) was his follower.

The sculptor *Michel Colombe* worked in Tours about 1470. His greatest achievement is the carving of the monumental tomb

of Francis of Brittany in Nantes cathedral after the design of Jean Perréal. A closer study of nature has helped to clarify the feeling for form, but in contrast to the Burgundian school the effort is for grace and beauty of line. The general form of the monument is mediæval; the architectural decoration, however, and the white marble are Italian. While the Renaissance was soon to prevail throughout France, unpretentious peasant sculptors went on carving religious groups for country churches and retained much of the Gothic spirit till far into the 16th century. The Entombment at Solesmes and *Ligier Richier's* (1500-67) Holy Sepulchre in the church of his native town St-Mihiel are the finest examples of this kind of work, which is often inspired with pathos and deep sincerity.

Renaissance.

While France was witnessing the gradual encroachment of individualism on the art which once had been so sublime, Italy had advanced more rapidly and taken the lead from her. Here, on classic soil, the Gothic style had never found a sympathetic home; its very name was given to it by Italians in ironic allusion to their inartistic barbarian invaders. To southern eyes Gothic forms seemed but an incoherent mass of details indiscriminately heaped together. Their classical heritage, that perfect harmony which is achieved by proportional coordination of spaces and shapes to form one unified whole, was enthusiastically reconquered by the Florentine artists of the 15th century.

The French kings and noblemen returning to their own country from military expeditions into Italy found the turreted, fortified castles unfriendly and uncomfortable compared to the Italians' spacious and artistic palaces, villas, and gardens. There was no longer any reason why they should live perched on heights behind fortifications, now that power was concentrated in the king. Accordingly it became the fashion to renovate and rebuild these castles. Often extensions of older buildings were made without reorganization of plan. What is called **Renaissance** in France is not so much the introduction of a wholly new style ready-made from Italy, but rather the borrowing of something to graft on native growth. Graceful Italian arabesques in low relief, nicely spaced on plain and slender pilasters replaced the elaborately carved mouldings. But the general structure and outline retained the northern design. In the cities and in the country on the banks of the Loire was developed a new style with qualities and charm of its own. The French Renaissance castle, while adopting the large windows and regular symmetrical distribution of the Italian style, retains some features of the old feudal fortress. Moving from the heights into the plain, the slender imitations of feudal towers are reflected in the slow waters of a river for no more warlike purpose than that of looking graceful.

The castles of Chambord, Blois, Fontainebleau (p. 419), and St-Germain (p. 370) bear witness to Francis I.'s enthusiasm in building. He took delight in personally conducting operations at his favourite residence at Fontainebleau. His patronage was, however, not an unmixed blessing. "Amateur du premier rang", he had but a very superficial insight into the real meaning of the Italian achievements he admired so much; instead of architecture he obtained only buildings with ornamental details. He vainly attempted to introduce Italian art by persuading *Leonardo da Vinci* to live in France. The aged artist died at the Château d'Amboise in the king's arms, as legend would have it (1519). *Andrea del Sarto* could not be induced to stay. Somewhat later *Rosso* and *Primaticcio* were summoned to undertake the decoration of the Fontainebleau interiors. They introduced the traditions of the late-Italian Renaissance, and were among the most active agents of classicism in France. The representation of the beauty of the human figure which had not been tolerated in Gothic times was now favoured by an enlightened and pleasure-seeking court. Mythological subjects were for the first time depicted, and an effective scheme of decoration was devised by a combination of stucco sculpture and painting. These beginnings already contained the germs of the French classic style.

At Rouen cathedral (p. 440) two magnificent monuments stand facing each other. The tomb of the Cardinals of Amboise (1520-25) is richly decorated with elaborate Italian designs, yet the sense of proportion and subordination is entirely absent. The two broadly sculptured figures of the kneeling cardinals are lost in the details which surround them. Opposite, relying for effect on measured spacing, stands the monument of Louis de Brézé by *Jean Cousin*, dating but a few years later. Here the new spirit has already entered. The royal tombs of St-Denis (pp. 378-380) tell the same story of gradual transformation, from which emerges that harmonious combination of architecture and sculpture, embodied in the work of *Philibert Delorme* (1515-70) and *Pierre Bontemps* in the tomb of Francis I. In the work of *Pierre Lescot* and *Jean Goujon* (d. before 1568) in the S.W. angle of the Louvre court (p. 88) it is impossible to tell where Goujon began and where Lescot left off. Jean Goujon's slender figures on the Fontaine des Innocents (p. 194), though French in spirit, are carved in the low relief of Donatello's practice. Philibert Delorme, not content with learning from imported art, went to Italy for study. On his return he designed the Palace of the Tuileries (p. 65) and the ball-room of Fontainebleau (p. 421), and was appointed architect of the royal buildings by Henri II. This was an innovation at the time, and established architecture as an independent profession, much to the irritation and ultimate discomfiture of the guild of stone-masons which had survived from Gothic times. The study of architecture at this period resolved itself into a close

scrutiny of the remains of classical Rome. The five orders were considered of the greatest importance and Vitruvius' writings constituted the authoritative text-book.

Meanwhile the northern individualistic tradition survived in the art of portraiture. *Germain Pilon* (c. 1535-90) made the great portrait-statues of Henri II. at St-Denis (p. 378) and of René de Birague in the Louvre (p. 109), which are among the finest France has produced. Under his hand the material assumes the very texture of skin and drapery.

We possess an almost complete portrait-gallery of the Valois court in the works of the painters *Jean* (d. 1540) and *François Clouet* (d. 1572) and their school (Bibliothèque Nationale, Louvre, Chantilly). Through their Flemish origin they were endowed with a keen sense for the individuality of character. The surroundings of the French court imbued their work with refinement and gentility. Their colouring, put on in pale glazings, is a mere tinting, and when discarded, as was the case in their numerous chalk drawings, left only a few telling strokes in keen and subtle definition of types. To the same school of thought belong *Corneille de Lyon's* pale effigies on a soft green background. The *Dumonstiers* and *Quesnels* continued this style of portrait-drawing after the death of the Clouets.

Classicism.

Civil war and religious strife put an end to artistic activities during the reign of the last Valois kings. When peace was reestablished with the accession of the Bourbon dynasty in 1589 the arts of sculpture and painting were no longer on the same high level. Yet they succeeded in carrying on the traditions. *Pierre Biard* (1559-1609), *Barthélemy Prieur* (d. 1611), *Jacques Sarazin* (1592-1660), *François* and *Michel Anguier* (1604-69 and 1612-86), and the medallists *Guillaume Dupré* and *Jean Warin* were the best known sculptors of the early Bourbon period. Their work can be seen at the Louvre and in various churches.

In painting both Flemish and Italian influences survived. *Simon Vouet* (1590-1649), *Eustache Le Sueur* (1617-55), and *Pierre Mignard* (1612-95) were admirers of the late Italian schools. The Flemish portrait-painter *Philippe de Champaigne* (1602-74) settled in Paris during the reign of Cardinal Richelieu. He joined the Jansenist sect, and the austerity of his religion is reflected in his work. In an age when art was the concern and privilege of the court and the aristocracy, the paintings of the *Le Nain* brothers in Caravaggio's realistic style are an interesting record of the humbler side of French life during the first half of the 17th century.

What France could not achieve on her own soil was attained by *Nicolas Poussin* (1594-1665) and *Claude Lorrain* (1600-82) in Rome. Both owed their training to Italy. After having tasted the

exhilarating freedom and greatness of artistic life, they felt strangers in their own country and made Rome their home. Yet both were strong personalities and had something of their own to contribute to Italian forms. Nicolas Poussin's art is reasoned and intellectual. He set out to solve the problem of spatial representation by studying the relief work of antique sarcophagi and arranged the figures on his canvases in parallel planes. A stage is created on which statuesque persons move in rhythmic measure. The subject is the conflict of human emotions as expressed in the impersonal heroic characters of ancient history and legend. Representation is concentrated on the principal action, cleared of irrelevant detail. As one looks at these figures conceived in the unified space of a classic relief the stage of Corneille is evoked in one's mind. The great contemporary master of tragedy also submitted the dramatic actions of his rhetorical French characters to the Greek rule of unity of time and space. Poussin's rendering of Biblical subjects is dignified and northern, almost Protestant in sentiment, which distinguishes him from the effusively sentimental representation of the Bolognese school. His colouring he took from Titian and the Venetians. In his later work he reveals a close study of Domenichino's spatial representation, which he successfully applies to landscape subjects. These, like his figure compositions, are statuesque in conception and architectonic in construction. — His work stands in complete contrast to that of Claude Lorrain, who, though fond of introducing architecture in his pictures, does not build and sculpture well-defined spaces, but by means of glowing colour makes light suggest infinity. Human actions are but accessory in the expansive harmonies of trees and water, temples and distant hills. His real subject is light. His lyrical mood was best understood in England where Richard Wilson and Turner continued his tradition. The different points of view represented by Poussin and Claude are typical of two schools of thought, which in turn have inspired French art in ever changing rotation. The Classicist as opposed to the Romantic, the Expressionist as against the Impressionist.

In France itself architecture was by far the most active form of art at this period. The Palace of the Tuileries was completed and the Louvre was joined to it by the Long Gallery. The Luxembourg Palace (p. 313) was erected outside Paris by *Salomon de Brosse* for Marie de Médicis, who wished for an equivalent to the Pitti Palace in her native Florence. *Jacques Lemercier* built the Palais-Royal (p. 84) for Richelieu. Mazarin's palace now forms part of the Bibliothèque Nationale (p. 200). Numerous mansions such as the Hôtels de Sully (p. 181), Lambert (p. 268), Carnavalet (p. 187), and the buildings of the Place Royale (now Place des Vosges, p. 191), with their tasteful combination of brick and stone changed the aspect of Paris from a mediæval city to a modern

capital. The difficulty of giving corporate dignity to the growing agglomeration of private houses was solved by the open 'Place', surrounded by dwellings which though independent in structure were united by an architectural façade. The Place des Vosges, Place des Victoires (p. 205), Place Vendôme (p. 81), and the Place Stanislas at Nancy are successful solutions of this problem. Thus the structural ideal of harmonious spacing and geometric proportions was extended to town planning. — The difference between the Italian and French conceptions was clearly brought out when Louis XIV., desirous of enlarging his Parisian palace and diffident of local talent, summoned Bernini from Rome in 1665 for consultation. Bernini, then at the height of his glory, the admired leader and overruling authority in that centre of great artistic achievement, had hardly set eyes on the Louvre, a conglomeration of buildings which included the work of Pierre Lescot, Paul Lemercier, and Louis Le Vau, when he pronounced judgment. To him it appeared impossible to combine the diverse elements already existing into one design. The French had evidently no idea of what it meant to shape in unity and bigness. The whole must be taken down and replaced by a gigantic rectangular Italian palace. Having aroused a chorus of opposition and wounded native pride, his plan was rejected and he returned to his Roman heights; while *Claude Perrault* was instructed to complete the court by a façade in Palladio's colonnaded style (p. 89), giving what unity he could to what was already there. — The French home differed from the Italian Renaissance palace. Instead of facing the streets as a self-contained rectangular block, it withdrew behind a 'cour d'honneur', through which the visitor had to pass on his way to the main building. Both in front and in the rear lateral wings completed the design. House, courts, and garden were considered as one in space composition. In the arrangement of rooms and offices due consideration was given to the needs and comfort of daily life. Vaux-le-Vicomte (p. 418) by *Louis Le Vau* and Maisons-Lafflitte (p. 385) by François Mansart are fine examples of big country houses of this time. *François Mansart* (1598-1666) represents the high-water mark of French classic architecture. He consolidated the traditions gradually established by his predecessors on Vitruvian and Palladian principles, and perfected the weapons which his successors were to use in making French art supreme in the 18th century. In church architecture Paris owes to him the plan of Val-de-Grâce (p. 324).

While classic principles were adhered to in civic architecture, the Catholic Counter-Reformation in Rome and the return of the Jesuits to France favoured the introduction of Baroque influences in church architecture. Lemercier's Church of the Sorbonne (p. 279) and St-Roch (p. 82), Le Vau's Institut de France (p. 286) recall the

Gesù, the great Baroque church of the Jesuits in Rome. Through the agency of Père Martel Ange, the Jesuit of Lyons, reproductions of Roman churches sprang up all over France (comp. p. 180), and somewhat later Hardouin-Mansart's Dôme des Invalides (p. 309) aspired to Michael Angelo's dome of St. Peter's. The flying buttresses and pointed archways of Gothic construction had to give way to plastically moulded forms enclosing interiors of rhythmical shape.

But the chief exponent of the Baroque style in France was *Rubens*, who was summoned by Marie de Médicis in 1625 to paint the series of pictures for the Luxembourg Palace (now in the Louvre, p. 132) in glorification of her and Henri IV.'s reign. The presence in Paris of these paintings could not leave French art unmoved. These human figures, full of physical energy, this overwhelming variety of plastic forms combined in great and sweeping compositions of space, these fresh and lifelike colour-schemes were henceforth an ideal to be emulated and a school for study. In his work was realized a fusion of both the Flemish and Italian elements which had in the past taken their turns in influencing French art. Down to the end of the 18th cent. his influence will make itself felt in painting and interior decoration and in the 19th the romantic movement will seek inspiration in his colour combinations. Rubens' more immediate successors were the two portraitists of the age of Louis XIV., *Nicolas de Largillière* (1656-1746) and *Hyacinthe Rigaud* (1659-1743).

It was part of the Bourbon policy to revive trade by establishing artistic industries in the country. Numerous Flemish and Italian craftsmen were encouraged to settle in France as teachers. Henri IV. gave up part of the Louvre for this purpose and founded the Savonnerie (p. 326), the royal manufacture of carpets. Louis XIV.'s minister Colbert encouraged the manufacture of tapestry at Beauvais, founded in 1664 on Flemish models. From this time also dates the royal manufacture of crown furniture, known as the 'Gobelins' (p. 325). Its direction was placed in the hands of Charles Le Brun (p. xlvi), under whose able administration it developed into a great school of applied art. He combined and harmonized the styles of Flemings and Italians with native talents and stamped on all productions a unity of purpose. Painters, weavers, dyers, metalworkers, lapidaries, all combined to work towards one goal. The result was the French classic style, distinguished for its fine balance and clear conception. Somewhat later, in 1738, was founded the manufacture of Sèvres porcelain at Vincennes. The policy of establishing these crafts in France has borne fruit and has made the artistic production of the 'article de luxe' one of her chief industries down to the present day.

The royal patronage and state organization extended beyond the decorative arts. The Academy of Architecture, founded by Colbert,

introduced order and system into the irregular practices of earlier times and established a tradition for sound scientific building. The Academy of Painting and Sculpture was reorganized, and the French Academy at Rome founded to enable young students to get into direct touch with Italian art. These institutions have lasted to the present day. They have greatly contributed to the soundness of the traditions which has been the distinction of French art during the last two centuries, making of Paris a place of pilgrimage for art students from all countries.

The building of the king's palaces provided a wonderful field for the activities of these state-trained artists — all human efforts were centralized around the court, and the life of the nation seemed reducible to the surroundings of the king. The age of **Louis XIV.** is therefore a befitting name for this period. The palace of Versailles (p. 346) embodies the most complete expression of French life of that time. Enlarging the existing château of Louis XIII., *Jules Hardouin-Mansart* (1645-1708) built the long façade toward the park, dominating its far-flung avenues and plantations which were laid out by the great garden-architect *André Le Nôtre* (1613-1700) to form one vast scheme of spacing (p. 360). From the central window in the Galerie des Glaces the king's glance could travel over terraces and fountains, lawns and canals along avenues away into the dim distances. Flowers, lawns, trees, water at rest or in incessant motion were the material he used, and he completed and accentuated his designs with sculptures in white marble and bronze doré. The arrangement and decoration of the interior were placed under the direction of *Charles Le Brun* (1619-90), who as head of the manufacture of decorative arts at the Gobelins was well equipped for the task. He summoned painters, sculptors, and craftsmen to his aid. The bronzes of *Coyzevox*, *Bérain's* arabesques, the mirrors of *Cucci*, and *Boulle's* furniture, inlaid with tortoise-shell and coloured wood, contributed to the sumptuous effect of the great halls. The ceilings were covered with paintings by Le Brun himself, who had learned Pietro di Cortona's Baroque way in Rome. Mindful of Rubens' frescoes, underneath whose splendour in the Luxembourg Palace the king had spent his youth, Le Brun painted the ceiling of the Galerie des Glaces (p. 352), or throne room, with pictures exalting his reign and military exploits. The priceless Venetian mirrors, the paintings and sculptures, and everything around reflected the glory of the almighty king, who liked to see himself portrayed in his large black wig and the armour of a Roman emperor.

Antoine Coyzevox (1640-1720) and *François Girardon* (1628-1715) were his great court sculptors, who both excelled in the fluent but somewhat frigid classic style. Girardon's tomb of Richelieu (in the church of the Sorbonne, p. 279) and those of Mazarin

(now in the Louvre, p. 112) and Colbert (in St-Eustache, p. 195) by Coyzevox are great achievements. *Nicolas* and *Guillaume Coustou* and *Robert le Lorrain* are followers of the same ideals. The great artistic merit of this school is the decorative adaptation of their work to the surroundings. Alone among the sculptors of his country *Pierre Puget* (1622-94) stood out as the exponent of Italian Baroque. He studied painting in Rome under Pietro da Cortona, but later took up sculpture as an admirer of Michael Angelo and Bernini. His work betrays the painter's point of view in the soft transition of forms and the play of light and shade. He kept away from the court atmosphere. His Milo of Croton (p. 112) writhing in agony of physical pain must have seemed when at Versailles a strange intruder into the company of serene and playful gods. He was perhaps the only reminder within the royal parks that life was not all glory and display.

Eighteenth Century.

With the sway of Madame de Maintenon came a reaction against the ceremoniousness of the court which continued during the period of the Regency and the reign of **Louis XV.** The Trianon (p. 363) and numerous country houses testify to the desire on the part of society to seek refuge from pompous functions in more intimate and private circles, away from the splendour of great halls to the luxurious comfort of the boudoir. Interior decoration became the concern of all the arts. *Robert de Cotte's* famous gallery in the Hôtel de Toulouse (now the Banque de France, p. 86) and *Boffrand's* Salon Ovale in the Hôtel de Soubise (p. 185) are the finest examples of this style in Paris. The white walls and ceilings curve, discarding all constructive features and resembling in their structure the growth of a flower. This is the age of stucco decoration. In fluent, clever modelling *Oppenord* and *Meissonier* map out the golden framework of windows, doors, and mirrors, and joy in winding arabesques, masks, trophies, and shells ('rocailles'). The Rococo style was the triumph of asymmetrical design which owed much of its development to a taste for Chinese ornament. The imitation of lacquer, porcelain, and other chinoiseries may be traced to the same source. The furniture from the workshops of *Cressent*, *Caffieri*, and *Slodtz* was world-famous. Clocks, bureaux, tables, chandeliers are adorned with bronze or ormolu castings of such exquisite workmanship that they might be the work of sculptors rather than of mere craftsmen. The tapestry-covered chairs bend in graceful lines to receive their sitters. In niches or on mantelpieces reflected by mirrors stand *Falconet's* statuettes in Sèvres porcelain or *Clodion's* terracotta groups of nymphs and satyrs. Wherever the eye rests there is sensuous delight in soft colours and flowing lines. This is no place for plastic monumental painting.

Antoine Watteau (1684-1721), though he died before the full efflorescence of Rococo, was its most distinguished exponent. Of Flemish origin, he felt attracted to Rubens, but attenuated his style to the rendering of the mere semblance of things in clear and pearly tones. He was a lyrical poet living in the beautiful dreamland of his 'fêtes galantes'. Amid stately park scenes, a refined society is seeking its pleasures with grace. The mystery and poetry of love are their preoccupation. It is a generation ignoring the brutal reality which underlay its being. Yet these keenly observed little figures are infinitely more lifelike and human than the classical abstractions of the preceding period. Watteau was the first to free himself from the deadening influence of state administration, and painted the things he felt. With him painting assumed the leadership in French art. *Lancret* and *Pater* were but weak and coarser imitators of his style. — The great decorative painter of the Louis XV period was *François Boucher* (1703-70). His surface treatment of panels and sopraporte or 'dessus de portes' harmonized with the interiors for which they were designed. In silvery tones and fluent style he painted rustling silks and delicate pink flesh. The adventures of Olympian gods and love antics of shepherds were congenial subjects. As a favourite of Madame de Pompadour, a great patroness of artists, he painted her portrait repeatedly. *Fragonard* (1732-1806) was Boucher's able pupil. *Nattier*, *Tocqué*, *Drouais* made flattering and superficial portraits. In contrast, *Quentin de La Tour's* (1704-88) and *J. B. Perronneau's* (1715-83) pastels represent alert individualities.

Of all the 18th cent. painters *J. B. S. Chardin* (1699-1779) was the most sincere. He painted everyday occurrences in the life of the petite bourgeoisie, figures in interiors, or groups of still life. The soft light glides tenderly over juicy fruit and glazed china; it reflects in silvery notes on glass and pewter, modelling the shapes and circulating through dim spaces. "I do not paint with colours but with sentiment" was one of his sayings. — *Greuze* (1725-1805) is best known to us by his tearful portraits of young girls, but in his own time his fame was founded on his genre paintings in which he sought to show the pathos of human life and teach lessons of domestic virtue. For this reason he was the favourite of Diderot, who wrote entertaining accounts of the annual Salons which had been instituted in 1737 for the popularization of art and for the education of the public. "Before Diderot", said Madame Necker, "I had never seen anything in pictures except dull and lifeless colours, it was his imagination that gave them relief and life, and it is almost a new sense for which I am indebted to his genius." The interest in things artistic was awakening in Parisians.

Sculpture too threw over the artificial classicism to which it had been fettered under Le Brun's tutelage. *Edme Bouchardon*

(1698-1762) was hailed by Voltaire as the French Phidias. His fountain in the Rue de Grenelle (p. 298) is his most famous work. *Christophe Gabriel Allegrain*, *Augustin Pajou*, *Etienne Falconet*, and *Clodion* followed the same lines. Their statuettes contributed to the grace of the 18th cent. interior. In this 'sculpture d'appartement' free play was given to phantasy, and men transferred to the making of toys the same sense of style which distinguished the most serious performance. French sculpture was now definitely divorced from the architectural surroundings which in older days had conditioned its structure. Thus freed, it became pictorial in conception, in accordance with the spirit of a period in which painting was the dominating art. *Pigalle's* (1714-85) work recalls the Baroque. His dramatic sepulchral monuments can be seen in Notre-Dame (p. 267) and in St. Thomas's at Strasbourg. His 'Mercury tying his sandal' and his statuettes of children are among the finest sculptures of this period. *Jean Antoine Houdon's* (1741-1828) long row of portrait-busts of distinguished contemporaries are an interesting study to the historian and psychologist. Never before was individuality expressed with such intensity and emphasis. Here form has become the direct expression of character. Every shape and feature is clearly and incisively drawn, and life seems to look out of the vivid glance of the eyes. In his rendering of the nude he returns to a clearer and more classical conception of form. Here he was in sympathy with the reaction against the extravagances of the Rococo which led to greater simplicity of interior decoration in the **Louis XVI.** style. Marie Antoinette's pastoral masquerades at the Trianon (p. 364) and Jean Jacques Rousseau's demand for a return to healthy natural conditions and pure forms of political and social life were expressions of the same need.

The new desire for purer form was expressed in architecture by the work of *Jacques Ange Gabriel* (1698-1782), who mastered the vagaries of the Rococo and returned to the classic tradition of the French school. Conflict between liberty and order resulted in the fusion of perfect style. Elaborate ornament is relieved and balanced by flat spaces. He designed the Petit-Trianon (p. 364), the ideal country home of the period of Louis XV., and the two extended symmetrical palaces which form so befitting a setting to the spacious Place de la Concorde (p. 61). By him too are the Ecole Militaire (p. 311) and the Salle de l'Opéra at Versailles (p. 350). He represents the culminating point of French classic architecture.

Then followed the Neo-Classical Revival with *Soufflot's* Panthéon (p. 280) and *Servandoni's* façade of St-Sulpice (p. 293), in which the antique was imitated more closely. Winckelmann's writings and the excavations of Pompeii in 1748 were awakening interest in the achievements of classical antiquity. Artists thought they could not do better than copy ancient masterpieces. This time

it was not the artistic and creative impulse which had moved the Early Renaissance to the same sources of inspiration, but rather the influence of archæological and æsthetic theorists. When the Revolution had swept away the existing order, it found nothing better or newer to put in its place than imitations of imperial Rome. The triumphal arch on the Place du Carrousel, the Madeleine, and the Vendôme Column are copies from Roman models. A Pompeian tone pervades the interior decoration of the **Empire** style. The visits of Canova to Paris and the numberless antiques which Napoleon's armies brought back from Italy for the newly constituted museum at the Louvre worked toward the same end. — *Joseph Chinard* (1756-1813) is the most distinguished portrait-sculptor of this period.

But the dominating artist was a painter. *Jacques Louis David* (1748-1825) confronted a public tired of the sentimentalism of Greuze with cold and statue-like interpretations. The figures in his classical subjects seem copies of Roman antiques. On the other hand, the ceremonial pictures of Napoleon's Coronation (in the Louvre, p. 150) and of his Distribution of Eagles (at Versailles, p. 355) deal with modern problems; they are contemporary portraits in action. When portraying his own period, this confirmed reactionary-classicist is heralding the new realistic spirit which is to pervade the art of the 19th century. — Contrasting with David's impersonal and Roman classicism *Prudhon's* (1758-1823) work is more Greek in spirit and reveals an ultra-sensitive personality. His Correggiesque chiaroscuro foreshadows the coming interest in the rendering of light. *Théodore Géricault* (1791-1824) was independent of the classic school. His pictures are inspired with vitality and emotion, and if he had lived longer, he might have fought the battle for Romanticism side by side with Delacroix. *Gros* was another precursor of this movement.

Ninteenth Century.

David counted among his followers *Guérin* and *Gérard*, but by far his most distinguished pupil was *J. A. D. Ingres* (1780-1867). Inspired by the exquisite work of Greek vase-paintings and Raphael's drawings, he made line his one great medium of expression. By a clear-cut, flowing, and infinitely expressive line his sure and practised hand succeeded in conveying the roundness of form. He is greatest in his portraits. They are keenly observed realistic interpretations of character. 'La Source', 'L'Odalisque', and the 'Apotheosis of Homer' in the Louvre (pp. 121, 145) are among his principal subject pictures. They are cold and classic in conception. The fleeting effects of light and colour were not his concern. His art was wholly based on form and line and was a protest against the Romantic Movement led by *Eugène Delacroix* (1798-1863), who rejected all

æsthetic rules and stood for free and individual expression of passionate feeling. His work is rarely done from nature but is the spontaneous outflow of an ardent inspiration. Byron's poetry moved him deeply, so did the war for Greek freedom. The crusaders at Constantinople, the Ducal palace at Venice, the Arabian desert, Dante's Inferno appealed to his imagination. Rich and glowing colour-schemes were the natural prerequisites for these dramatic scenes. He studied the Venetians and Rubens, he searched Constable's technique. From a visit to Morocco he returned enthusiastic for the variegated hues of oriental rugs. Colour was to him an expression of deep and passionate emotion. During his lifetime his work was often bitterly attacked. The emphasis which Romanticism put on personal expression led to a change in the relation of art to the community. Henceforth the individual artist had to impose his originality on an often unappreciative public. A chasm separated him from the Philistine 'bourgeois', and his life's work was conceived as a struggle against adverse powers. The history of 19th cent. art becomes the story of individual artists striving after adequate means for the interpretation of nature. As problems arise they find their solutions, which in logical succession lead to further developments. The experiments of Delacroix for attaining glow and transparency foreshadow Impressionist researches in colour and light. *Decamps'* (1803-60) oriental scenes in burning sunlight are of a kindred spirit.

Idolatry of Napoleon, whose fabulous exploits loomed large, now that France had settled down to bourgeois existence, gave birth to many battle pictures. *Horace Vernet, Raffet, Delaroche* were dramatic illustrators of history. Ingres' pupil *Chassériau* combined rich colouring and dramatic feeling with purity of form. *Gustave Moreau* (p. 210) had similar aspirations. His pictures, however, are less the work of a painter than the expression of the thoughts and dreams of a literary person. Ingres' classic style is closely adhered to in *Hippolyte Flandrin's* frescoes in St-Germain-des-Prés (p. 292).

There is more feeling in the work of *Puvis de Chavannes* (1824-98), the great mural decorator of public buildings. His paintings in the Panthéon (p. 282), the Sorbonne (p. 279), and the Boston Library are measured in arrangement, simplified in form, attenuated and harmonious in colour. Landscape and figures are combined in rhythmic lines and an idyllic silence pervades his interpretation.

Honoré Daumier (1810-79), ignoring Delacroix's researches in colour, attains direct rendering of form by use of line and tone alone. Form is reduced to its vital elements, it is Michelangelesque in bigness of conception. Applied to sardonic caricatures of bourgeois life it violently emphasizes contemporary ugliness. In contrast, *Jean François Millet's* (1814-75) peasant heroes, fettered

to the soil which they subjugate to their will, are a moving vindication of labour.

Camille Corot's (1796-1875) stay in Rome brought him to love Claude's work. Like him he sought to realize light and air by way of tone values. He toned his colours to the harmony of a soft and silvery light. His early landscapes were clearly defined in their drawing. Later an ethereal mist pervades the atmosphere, spiritualizing the vision into a dream. His aims are here approaching those of Impressionism. His figure-painting is distinguished for its refined yet strong colouring. He emulates Millet in the simple massiveness of his forms and Ingres in the sharpness of his drawings. Constable's and Bonington's example inspired the Barbizon School to make their studies direct from nature (comp. p. 425). *Rousseau, Dupré, Diaz,* and *Daubigny* searched for truth of tone, for light and air, by setting up their easels in the forest of Fontainebleau, and the forest before their eyes put on romantic hues. *Troyon's* cattle were painted under similar conditions.

Gustave Courbet (1819-77) was a confirmed realist, nothing but truth would satisfy him. The realistic representation of sturdy peasants in bizarre costumes in the Funeral at Ornans (in the Louvre, p. 145) made a sensation among the people who looked to art for romance and poetry. He too painted his canvases direct from nature. He did not, however, go all the way in his naturalism. His models were not posed out of doors but painted in the studio. His landscapes suggest light and air in rich harmonious colour tones. By his reference to nature, by his realistic choice of subjects, by his landscape studies and by his direct use of colour, he initiated movements of primary importance in the development of modern art. — *Edouard Manet* (1832-83) like Courbet painted direct from life, and his outdoor scenes were also posed in the studio. He simplified and flattened form by painting his tones in broad flat surfaces and by uniting all his light tones into a pattern against a dark background. He delighted in the material quality of things, and his choice of subjects was determined by this purely sensuous appeal to vision.

Edgar Degas' (1834-1917) subjects are essentially Parisian. The café-concert, the ballet, the orchestra, the workshop and bedroom are his sources of inspiration, and when he sallies out into the country he is attracted to the racecourse. His compositions are two-dimensional in design, and recall the Japanese print. Pastels are his favourite medium wherewith he obtains extreme refinement of colour and delicacy of surface. Akin to him is *Toulouse-Lautrec,* whose drawings of the demi-monde are piercing characterizations.

In 1871 *Claude Monet* and *Camille Pissarro* during a stay in London were fascinated by Turner's ethereal colour effects. They examined his technique and found that instead of representing snow,

for instance, by one flat tone, the glittering whiteness was attained by the juxtaposition of divers colours, which when viewed from a distance produced the desired effect. In the meantime scientific researches had discovered that light was composed of the colours of the spectrum. Hence they conceived the idea of painting light by the use of pure colours, placed on the canvas in small promiscuous touches, and they cleared their palettes of black and sombre colours. *Renoir, Sisley, Berthe Morisot, Mary Cassatt*, and others adopted the same technique, and thus **Impressionism** came into being. Light and atmosphere, the fleeting effects of sunshine were their preoccupation; local colour was attenuated, while considerations of form and composition were neglected. Like Manet, they rejected the necessity of subject matter. A work of art no longer had to enshrine some idea, illustrate an episode, or represent a personage. Art for art's sake was the motto. Beauty's direct appeal to the sense of vision had become an æsthetic end in itself. The Neo-Impressionists headed by *Seurat* and *Signac* went further. By means of small spots of pure colour, systematically arranged according to scientific principles, they succeeded in realizing a still greater luminosity.

After 1890 a reaction against Impressionism set in. A search for volume and constructive composition took the place of the copy of luminous effects from nature. Form and movement were reduced to their essential elements, and the experiences gained in the handling of colour were turned to purposes of harmony and decoration. Synthesis replaced analysis. *Renoir* in his later work adapted himself to these new ideals, but the great precursor was *Paul Cézanne* (1839-1906), a contemporary and friend of the Impressionists, who worked in solitude at Arles. He built up his compositions like architectural themes by massive yet subtle shapes. His colour is often sombre but always luminous, and suggests the very substance of things. To see things structurally has been the motive of his followers, who, in their effort to realize composition, accentuate or distort the shape of natural objects. *Derain* affects an Ingres-like purity of line. *Picasso* and the Cubists sacrifice representation altogether. Their canvases are an exposition of abstract theories with only an echo, a memory of life.

Paul Gauguin (1848-1903) is the initiator of the decorative movement. Fleeing from the artificiality of modern civilization he led a simple unsophisticated life with the natives of Tahiti. His compositions are two-dimensional in design. They are rich, intensely glowing colour-schemes. Striving after decorative simplicity of form but more impressionistic in their use of colour is the work of the interior decorators, *Maurice Denis, Vuillard, Bonnard, K. X. Roussel, Lebasque*, and *Madame Marval*, who, with the sculptor Bourdelle (p. lv), decorated the Théâtre des Champs-Elysées

(p. 228). Akin to them in technique but religious in spirit is *Georges Desvallières*. *Henri Matisse*, intent on decorative effects, distorts shapes and accentuates colour in adaptation to rhythmic arrangement of surfaces. He looks to old Persian design, to the patterns of primitive peoples, and to the woodcarving of African negroes for substantiation of his artistic interpretations. He has many followers, as his title 'Roi des Fauves' suggests, although the name of Fauvism as well as that of POST-IMPRESSIONISM has often a wider application and includes all modern art movements after Neo-Impressionism.

We have herewith traced the evolution of the art of painting as an expression of individual vision through the 19th cent. to modern days. Many painters stood aside from this movement, or participated therein but made no vital contribution. Isolated among his contemporaries stood the visionary *Odilon Redon* (1840-1916), famous for his lithographs. By the orchestration of black and white tones a mysterious chiaroscuro is created, and the impression of colour given. He sought after the supernatural and imaginative, and was a precursor of a trend in modern art, which seeks realities outside the visual field. Among the great portrait painters of the 19th cent. *Gustave Ricard's* (1824-73) sensitive brush evokes the inner life of his sitters in colour-schemes reminiscent of the old Venetian masters. *Fantin-Latour* (1836-1904) and *Eugène Carrière* (1849-1906) in portraying family or friends penetrate beneath the surface in the tender expression of beings whom they love. Carrière, in search for permanent values, subdues all local colour and models his pictures in soft grey shadows as immaterial as the spirit he discerns. Under his presidency was opened the Salon d'Automne, which together with the Salon des Indépendants is the rallying ground of the modern movements in French art.

Among the Academicians and more conventional painters of the 19th cent., whose works crowd the Luxembourg Gallery and the official Salons, we should mention *Couture, Gérôme, Cabanel, Bouguereau*, and *J. P. Laurens*. *Alphonse de Neuville* and *Edouard Detaille* are painters of battles. *Meissonier's* genre scenes are detailed photographic miniatures. *Léon Bonnat, Carolus-Duran, Roll, Besnard, Aman-Jean, J. E. Blanche, Caro-Delvaille* are distinguished society portraitists. Figures in landscape setting are the favourite subject of *Bastien-Lepage, Cazin, Henri Martin, Lucien Simon*, and *Cottet*.

In the 19th cent. painting was the leading art, and sculpture was influenced by its development. The Romanticists' rejection of æsthetic rules and preference of emotional themes were re-echoed in the work of three pioneer sculptors. *François Rude* (1784-1855) was the great initiator of the movement. His group of the 'Mar-

seillaise' decorating the Arc de Triomphe (p. 71) is a passionate embodiment of patriotism and the goddess of war. *David d'Angers'* (1788-1856) chief work are the sculptures on the pediment of the Panthéon (p. 281). The greatest of the three is *Antoine Louis Barye* (1796-1875), who excelled in natural interpretation of animal life. *Jean Baptiste Carpeaux* (1827-75) studied Michael Angelo in Rome, as his Ugolino in the Louvre (p. 114) and the Fontaine de l'Observatoire (p. 318) testify. To his Flemish origin no doubt is due his Rubens-like conception of 'La Danse' on the façade of the Opéra (p. 75). — Of the academic sculptors of the second half of the century *Dalou* recalls the Baroque style, others are admirers of the early Florentine Renaissance: *Falguière*, *Dubois*, *Barrias*, and *Mercié* and the exquisite medallists *Chaplain* and *Roty*. *Bartholomé's* Monument aux Morts at Père-Lachaise (p. 246) is realistic in sentiment.

Auguste Rodin (1840-1917) is the impressionist of sculpture. He lets light and shadow glide gently over undefined suggestive forms. The surface of his marble or bronze radiates with life and emotion and responds to the modelling action of light. In spirit but not in technique he was a great admirer of the Gothic. To-day Rodin's pupil *Bourdelle* is the most distinguished exponent of sculpture expressive of emotion. He combines it with the modern trend towards decorative composition, and his patterns are reminiscent of ancient Assyria. *Maillol* reverts to Greek ideals. He is in sympathy with the painter *Maurice Denis* in realizing decorative simplicity, but by the massiveness of his forms, and by the fact that his statuettes are three-dimensional structures, he approaches the ideals of Cézanne, whose striving after tectonic form was in itself a return of the painter's art to architectural and plastic conceptions. The 19th cent. sculptors, in abandoning the practice of hewing their own statues from stone and in confining themselves to modelling in supple clay, had forfeited the structural qualities inherent in the process of carving, and had transgressed into the domain of painting. Even the negro's primitive art embodied basic qualities which they had lost. Some modern sculptors, among them *Joseph Bernard* and *Charles Despiau*, are seeking solution in returning to the process of carving form out of the block of stone or wood, as did the craftsmen of Gothic, Romanesque, Greek, and Egyptian monuments. Others follow cubistic ideals and design in geometric shapes.

In the architecture of the 19th cent. the Romantic movement was re-echoed by a Gothic revival, which began about 1845 and whose chief exponent was *Viollet-le-Duc*. Under his guidance Notre-Dame (p. 264), the Sainte-Chapelle (p. 261), and the castle of Pierrefonds (p. 403) were restored. Then, from the time of Napoleon III.'s reign,

a general eclecticism prevailed. New vast avenues and squares added to the monumental splendour of the city during the prefecture of Baron Haussmann (p. xxxi). The Louvre was completed (comp. p. 89). The new Opéra (p. 75) by *Garnier* was sumptuously decorated in a style well suited for a place of amusement. St-Augustin by *Baltard* (p. 223) recalls the Romanesque; while the Trocadéro (p. 234) is oriental in conception. Sacré-Cœur (p. 213) by *Abadie* crowns the height of Montmartre with its Byzantine domes. On the other hand, the Eiffel Tower (p. 311) seems to stand as the symbol of the new era in which the use of iron has gradually revolutionized the art of building.

The fusion of all arts into one style which had distinguished former periods was thus lost during the 19th century. As sculptors and painters were seeking expression each in their own individual way, and architects were borrowing ad libitum from former achievements, the craftsmen were left without support from the major arts. They were further handicapped by the standardization of articles made by machinery. Left to their own resources, they are seeking inspiration here and there in the work of former periods and of other countries, and by direct appeal to nature. Their productions are shown in annual exhibitions at the Salon d'Automne (p. 36) and at the Musée des Arts Décoratifs in the Pavillon de Marsan (p. 169).

VII. Bibliography.

The oldest general work on Paris is 'La Fleur des antiquitez, singularitez et excellence de Paris', by *Gilles Corrozet* (1532). Then, in the 17th cent., came *Du Breul's* 'Théâtre des antiquités de Paris' (1612). Of the numerous and discursive works of the 18th cent. may be mentioned those by the advocate *Sauval* (1722 et seq.), the Benedictine monks *Félibien* and *Lobineau* (1725), the *Abbé Lebeuf* (1754-58, reprinted in 1883; additions by *Bournon*, 1901), the nobleman *Piganiol de la Force* (1751 and 1765), and the geographer *Jaillot* (1772-75). Parisian life at the end of the 18th cent. is described in the 'Tableau de Paris', by *Sébastien Mercier* (1783-88). In the 19th cent. there appeared the 'Histoire physique, civile et morale de Paris', by the politician *Jacques Antoine Dulaure* (7 vols.; 1821-22, with several new editions); 'Paris à travers les âges', by the architect *F. Hoffbauer* (2 folio vols.; 1875-82); 'Paris à travers les siècles', by *H. Gourdon de Genouillac* (5 vols.; 1879-81); 'Paris révolutionnaire', 'Vieilles maisons, vieux papiers' (5 vols.; 1896-1924), and 'Le Vieux Paris' (3 vols.; 1913-14), by *G. Lenôtre*. The following works by *Georges Cain* are well known: 'Les Anciens quartiers' (views; 8 vols.), 'Les

Coins de Paris' (1905; translated into English as 'Nooks and Corners of Old Paris', 1907), 'Promenades dans Paris' (1907; 'Walks in Paris', 1909), 'Nouvelles Promenades dans Paris' (1908), 'A travers Paris' (1909), 'Les Pierres de Paris' (1910), 'Le long des Rues' (1912), 'Environs de Paris' (2 vols.; 1911-12), and 'Tableaux de Paris' (1921). Other modern works are 'Paris', in the Villes d'Art Célèbres series, by *Georges Riat* (1907); 'Paris' (1913), 'Autour de Paris' (1921), and 'En flânant' (1924), by *André Hallays;* 'Le Nouveau Paris', by *Raymond Escholier* (1913); and 'Une vie de cité, Paris de sa Naissance à nos Jours', by *Marcel Poëte* (Vol. I. 'La Jeunesse'; 1924). The best guides for those interested in what is left of Old Paris is 'Promenades dans toutes les rues de Paris', by the *Marquis de Rochegude* (4 vols.), and the 'Guide pratique à travers le Vieux Paris', by the *Marquis de Rochegude* and *Maurice Dumolin* (1923). 'Paris Vieux et Neuf', by *André Billy* (2 vols.; 1909) may be mentioned also.

Of the extensive literature on the art history of Paris, which coincides more or less with that of France, we mention a few of the more important works: *A. Michel,* 'Histoire de l'Art depuis les premiers temps chrétiens jusqu'à nos jours' (illus.; 1905 et seq.); *Gonse,* 'La Sculpture française' (folio, richly illustrated; 1894) and 'L'Art gothique' (folio, illus.; 1890); *H. Lemonnier,* 'L'Art français au temps de Richelieu et de Mazarin' (1893); *Jouin,* 'Charles Le Brun et les arts sous Louis XIV' (quarto; 1890): *De Goncourt,* 'L'Art au XVIIIe siècle' (2 vols.; 1874) and 'Les Chefs-d'œuvre de l'art au XIXe siècle' (5 quarto vols., illus.; 1890-93); *Valbert Chevillard,* 'Itinéraire artistique de Paris' (1908).

Good works on the institutions of Paris are *Maxime du Camp's* 'Paris, ses organes, ses fonctions et sa vie' (6 vols.; 7th ed., 1888), and 'Paris ignoré', a sumptuous work by the senator *P. Strauss* (1892 et seq.).

English Works.

Grant Allen, Historical Guide to Paris (1897; 7th ed., 1908). — *Hilaire Belloc,* Paris (1900; 2nd ed., 1907). — *John Joseph Conway,* Footprints of Famous Americans in Paris (illus.; 1912). — *Augustus J. C. Hare,* Paris (2 vols.; 2nd ed., 1900) and Days near Paris (1887). — *Wilmot Harrison,* Memorable Paris Houses (illus.; 1893). — *Henry Haynie,* Paris Past and Present (2 vols., illus., New York, 1902). — *E. V. Lucas,* A Wanderer in Paris (1909; 20th ed., 1923). — *B. E* and *C. M. Martin,* The Stones of Paris in History and Letters (2 vols., illus.; 1900). — *Thomas Okey,* Paris and its Story (1904) and Paris ('Mediæval Towns' Series; 1906, reprinted 1921). — *Henry C. Shelley,* Old Paris (illus.; 1912). — *Richard Whiteing,* The Life of Paris (1900). — *Jetta S. Wolff,* Historic Paris (1921).

The Paris directory, published annually and familiarly known as the *Bottin,* may be consulted at the chief hotels, cafés, and post offices, and also (for a small fee) at various book-shops. It consists of two huge volumes: one contains a list of the streets and their inhabitants; the other gives the addresses of important persons in the provinces, and even of a number of persons in foreign countries. — *Tout-Paris*, *Paris-Hachette*, and the *Bottin-Mondain* will also be found useful. For an alphabetical list of residents visitors should consult the telephone directory, *Paris-Adresses*, or *Paris-Mondain. Le Tout Etranger de France* contains addresses of foreign residents in France.

The Manual of French Law, by *H. Cleveland Coxe,* is an alphabetical handbook to French law as it affects foreigners.

Maps of the Environs of Paris. The *Army Ordnance Department* (Service Géographique de l'Armée) has published a coloured map (1921) on a scale of 1:50,000 (9 sheets). The map of the *Ministère de l'Intérieur* (1:100,000) is in one coloured sheet. These can be obtained through Barrère (p. 49), who has also issued maps of the environs (1:50,000) in 35 sheets in colours (1895-1910).

PARIS.

PRELIMINARY INFORMATION.

1. Arrival.

Travellers from England viâ Calais or Boulogne arrive at the *Gare du Nord* (p. 207); the trains from Dieppe, Havre, and Cherbourg all arrive at the *Gare St-Lazare* (p. 212). The traveller hands his small baggage to a porter ('facteur' or 'porteur') and accompanies him to the 'salle des bagages' to fetch the heavier luggage. The custom-house ('douane') examination of luggage registered through to Paris takes place at the Paris terminus. The porter then conveys the luggage to the exit (where an 'octroi' official asks the nature of its contents; see p. xiv), and calls a cab ('taxi'; tariff, see Appx., p. 64); he will expect a gratuity of at least 1 fr., and considerably more for the conveyance of a large amount of luggage.

Travellers with heavy luggage are advised to telegraph, at least 6 hrs. in advance of their arrival, for a Railway Omnibus ('coupé' or 'omnibus de famille'). The order may run thus: "*Chef de Gare Nord* (*Est*, etc.), *Paris. Prière réserver voiture pour . . . personnes à l'arrivée du train de* (hour of arrival); signature." Telegrams of this nature are forwarded free by any station-master on the route. Further details will be found in the Indicateur Chaix (p. xv), under the heading 'Renseignements Généraux'.

2. Hotels and Pensions.

(Alphabetical lists on pp. 468, 469.)

The first-class hotels, which are among the best in the world, are provided with every modern luxury and comfort, and have corresponding charges. They are frequented by visitors of all nations, but Americans and British predominate. The following list, which does not pretend to be exhaustive, includes many other more modest and even second-class hotels, where good quarters may be obtained on more moderate terms. The traveller who arrives in Paris late at night will most easily find quarters at one of the large hotels in the centre, such as the Continental, Grand, Terminus, or Louvre.

The visitor should inquire the price of the room before engaging it and should remember that in noisy streets back-rooms are preferable. A luxury tax of 10 % for first-class, 3 % for second-class and $1^1/_{10}$ % for third-class hotels is levied on the amount of the bill, but this is sometimes included in the charges quoted.

The traveller who wishes to avoid the invidious task of distributing gratuities ('pourboires') among the staff should hand at lea-

10% of the amount of his bill to the cashier for this purpose; at some hotels a charge of 10% is made for service, in which case, of course, gratuities need not be given.

The charges given below are for each person per day. Though they constantly vary, they will at least serve as a guide to the class of house. The double-bedded rooms are invariably the best, and the charge is not always double that for a single room. If desired, breakfast ('petit déjeuner', i.e. coffee or tea with rolls and butter) is served in the visitor's room. Luncheon ('déjeuner'; 12 to 2) and dinner ('dîner'; between 6.30 or 7 and 9) are served at separate tables. As a rule wine is not included in the charge for meals. In the winter months (Dec.-March) the charges are lowered at many houses.

The most fashionable hotels are to be found chiefly near the Place Vendôme, within the area bounded by the Place de l'Opéra on the N., the Tuileries Gardens (Rue de Rivoli) on the S., and the Avenue de l'Opéra on the E. The pleasant hotels in and near the Champs-Elysées are rather far from the centre of attractions.

To facilitate a choice, the hotels are arranged below in groups, but not in strict order of merit. Many hotels in the later sections might with almost equal propriety appear in the earlier ones, while there are doubtless deserving houses left unmentioned.

Hotels of the Highest Class.

Hotels de Luxe. In the Place Vendôme (Pl. R, 18; *II*): No. 15 (and 38 Rue Cambon), **Ritz*, a famous establishment, with 242 beds and 180 bath-rooms, R. from 50, B. 8 fr., L. & D. à la carte; Nos. 4-6, **Hôtel du Rhin*, 80 beds, R. from 50, with two beds and bath-room from 120, B. 5 fr., L. & D. à la carte; No. 1, **Vendôme*, a residential hotel with separate suites from 150, B. 4, L. 25, D. 30 fr. — In the Rue de la Paix (Pl. R, 18; *II*): No. 8, **Mirabeau*, 125 R. from 40, with two beds from 80, B. 5, L. 25, D. 30, P. from 85 fr.; Nos. 11-13, **Westminster*, 150 beds and 100 bath-rooms, R. from 25, with two beds and bath-room from 70, B. 5, L. 20, D. 22 fr. — *Edouard VII*, 39 Av. de l'Opéra (Pl. R, 18; *II*), opened in 1924, R. from 45, with bath-room from 100 fr., with the Restaurant Delmonico (p. 15). — In the Rue de Castiglione (Pl. R, 18; *II*): Nos. 7-11, **Lotti*, 150 beds and 100 bath-rooms, R. from 40, with two beds and bath-room from 120, B. 5 fr., L. & D. à la carte. — In the Rue de Rivoli, opposite the Tuileries Gardens (Pl. R, 18; *II*): No. 228, **Meurice*, 200 beds and 175 bath-rooms, R. from 85, B. 5 fr., L. & D. à la carte; No. 218, **Brighton*, a residential hotel. — **Hôtel de Crillon*, 10 Place de la Concorde, corner of Rue Boissy-d'Anglas (Pl. R, 18; *II*), 270 beds and 160 bath-rooms, R. from 70, with two beds from 120, B. 5 fr., L. & D. à la carte.

In and near the Champs-Elysées: **Majestic* (Pl. R, 12; *I*), 19 Av. Kléber, 700 beds and 200 bath-rooms, R. from 35, with two beds

from 100, B. 5, L. 25, D. 30 fr. — **Mercédès*, 9 Rue de Presbourg, near the Place de l'Etoile (Pl. B, 12; *I*), 80 beds and 40 bath-rooms, R. from 28, with two beds from 40, B. 4½ fr. — **Carlton*, 119-121 Av. des Champs-Elysées (Pl. B, 12; *I*), 150 R. with bath-room from 70, B. 5 fr., L. & D. à la carte. — **Claridge's*, 74 Av. des Champs-Elysées, 500 beds and 400 bath-rooms, with swimming pool and Turkish baths, R. from 50, with two beds from 90, B. 5 fr. — **Chambord*, 123 Av. des Champs-Elysées, R. from 45, with two beds from 70, suite from 110, B. 4, L. 18, D. 20 fr. — **Plaza-Athénée*, 25 Av. Montaigne, not far from the Place de l'Alma (Pl. R, 12; *I*), 300 rooms and 250 bath-rooms, R. from 75, with two beds from 90, B. 5 fr., L. & D. à la carte. — Adjoining the Bois de Boulogne: **Château de Madrid* (p. 241), open March-Nov. only, 40 rooms with bath-rooms, restaurant à la carte.

Hotels of the Highest Class in the Inner Town (see also pp. 4 et seq.). Near the Place Vendôme (Pl. R, 18; *II*): **Hôtel des Iles-Britanniques*, 22 Rue de la Paix, a residential hotel, B. 3½ fr., no restaurant; **Grand-Hôtel*, 2 Rue Scribe, 800 rooms and 500 bath-rooms, R. from 35, with bath-room from 70, B. 4½, L. or D. 22 fr.; **Daunou*, 6-8 Rue Daunou, 35 R. with bath-room from 40, B. 4 fr.; **Chatham*, 19 Rue Daunou, 225 rooms and 70 bath-rooms, R. from 30, with two beds from 50, B. 5 fr., L. & D. à la carte; **Hôtel des Capucines*, 37 Boul. des Capucines, 90 beds and 30 bath-rooms, R. from 20, with two beds from 40, B. 3½, L. 14, D. 15 fr.; **Hôtel de France & Choiseul*, 239-241 Rue St-Honoré, 125 beds, many rooms with bath, R. from 18, with two beds from 30, B. 3, L. 12, D. 14, P. from 42 fr. — In the Rue de Rivoli (comp. p. 2): **Continental* (Pl. R, 18; *II*), corner of Rue de Castiglione, 600 rooms and 400 bath-rooms, R. from 45, with two beds from 75, B. 6, L. 25, D. 28 fr.; No. 208, **Wagram*, 300 beds and 120 bath-rooms, R. from 25, with two beds from 50, B. 5, L. 18, D. 20 fr.; No. 194 bis, corner of Rue St-Roch, **Savoy*, 150 rooms and 100 bath-rooms, R. from 30, with two beds from 60, B. 5, L. or D. 20 fr.; **Regina* (Pl. R, 18; *II*), 2 Place de Rivoli, 350 rooms and 150 bath-rooms, R. from 45, with two beds from 80, B. 5, L. 16, D. 18 fr. — Near the Palais-Royal: **Grand-Hôtel du Louvre* (Pl. R, 20; *II*), Place du Théâtre-Français and Rue de Rivoli, 500 beds, R. from 30, with two beds from 50, B. 4, L. or D. 20, P. from 70 fr.; **Hôtel des Deux-Mondes*, 22 Av. de l'Opéra. — Near the Madeleine (Pl. B, R, 18; *II*): **Bedford*, 17 Rue de l'Arcade, 100 beds, R. from 25, with two beds from 40, B. 4, L. or D. 15 fr.; **Vouillemont*, 15 Rue Boissy-d'Anglas, 150 beds, R. from 20, with two beds from 40, B. 4, L. 18, D. 20 fr.

In or near the Champs-Elysées (Pl. R, 15, 12; *II, I;* see also p. 6; patronized by English and Americans): **Elysée Bellevue*, 2 Rue Montaigne, Rond-Point des Champs-Elysées, 100 beds, R. from 30, with two beds from 40, B. 4 fr.; **Hôtel d'Albe*, 55 Av.

George V and 101 Av. des Champs-Elysées, 120 beds and 50 bath-rooms, a residential hotel; **Gallia*, 63 Rue Pierre-Charron, 70 beds, R. and bath-room from 50, with two beds from 90, B. 5, L. 18, D. 20 fr.

Near the Place de l'Etoile (Pl. B, 12; *I*): **Beau-Site*, 4 Rue de Presbourg, 50 beds, R. from 25, with two beds from 40, B. 4, L. 18, D. 22 fr.; **La Pérouse*, corner of Rue La Pérouse and Rue Pauquet, with restaurant; **Campbell*, 45-47 Av. de Friedland, 125 beds, R. from 24, with two beds from 36, B. $3^1/_2$, L. 14, D. 16, P. from 53 fr.; **Mac-Mahon Palace*, 29 Av. Mac-Mahon, 60 beds and 40 bath-rooms, R. from 20, with two beds and bath-room from 40, B. $3^1/_2$ fr. — **Hôtel d'Iéna*, 24-32 Av. d'Iéna, 250 beds, R. from 15, with two beds from 35, B. $3^1/_2$, L. 16, D. 18 fr.

On the Left Bank of the Seine: **Palais d'Orsay*, at the Gare du Quai-d'Orsay (Pl. R, 17, *II*; p. 295), not far from the Louvre, 500 beds and 200 bath-rooms, R. from 20, with two beds from 30, B. 4, L. or D. 16 fr. — **Lutetia* (Pl. R, 16; *IV*), 43 Boul. Raspail, corner of Rue de Sèvres, American in style, 400 beds and 90 bath-rooms, R. from 25, with two beds from 35, B. $3^1/_2$, L. 16, D. 18, P. from 50 fr.

Other Hotels (First and Second Class).

The hotels in this section are arranged topographically. Their charges will give some idea of their rank.

1. Hotels in the Western Part of the Inner Town.

Between the Place de la Concorde and the Madeleine on the W. and the Palais-Royal and Boul. Montmartre on the E.

In the Rue de Rivoli (Pl. R, 18; *II*), near the Louvre and the Tuileries Gardens: No. 202 (and 211 Rue St-Honoré), *Hôtel St-James & d'Albany*, 300 rooms and 100 bath-rooms, R. from 25, with two beds from 35, B. $3^1/_2$, L. 16, D. 18, P. 40-60 fr.

Between the Rue de Rivoli and Rue St-Honoré (Pl. R, 18; *II*): *Métropolitain*, 8 Rue Cambon, a first-class family hotel, 100 beds and 50 bath-rooms, R. from 25, with two beds from 45, B. 5, L. 15, D. 17, P. from 60 fr.; *Louis-le-Grand*, 3 Rue Rouget-de-l'Isle, 90 beds; *Mont-Thabor*, 4 Rue du Mont-Thabor, a family hotel, 65 beds, R. from 14, B. 3, L. 10, D. 11, P. from 32 fr.; **Hôtel de la Tamise*, 4 Rue d'Alger, 30 R. from 12, B. 3, L. 10, D. 12, P. from 32 fr. (suitable for ladies travelling alone); *Hôtel d'Oxford & de Cambridge*, 13 Rue d'Alger and 221 Rue St-Honoré, 75 beds, R. from 18, B. 3, L. 10, D. 12 fr.; *Hôtel de Paris & d'Osborne*, 4 Rue St-Roch, 53 R. from 12, B. 3, L. or D. 10 fr.

Near the Palais-Royal (Pl. R, 21; *II*): *Normandy*, 7 Rue de l'Echelle, a good family hotel, 200 beds; *Paris-Centre*, 11bis Rue Ste-Anne, 35 beds, R. from 5, with two beds from 20, B. 3 fr.; *Ste-Anne*, 10 Rue Ste-Anne, 120 beds, R. from 18, B. 3, L. 12, D. 14 fr. — Other hotels near the Louvre, see p. 7.

Near the Place Vendôme (Pl. R, 18; *II*). *Hôtel de Castille,* 37 Rue Cambon, 70 beds, R., B., & L. or D. from 32 fr. — *Hôtel de Calais,* 5 Rue des Capucines, 115 beds, R. from 12, B. 3, L. 8, D. 9, board 16 fr. — *Hôtel des Etats-Unis,* 16 Rue d'Antin, R. from 12, B. 3, L. 10, D. 12, P. from 35 fr., well spoken of; *Hôtel d'Antin,* 18 Rue d'Antin, R. from 10, B. 3, L. or D. 10 fr. — *Prince Albert,* 5 Rue St-Hyacinthe, 60 beds, R. from 18, with two beds from 30, B. 3½, L. or D. 12, P. from 40 fr.; *Hôtel de Londres & de Milan,* 8 Rue St-Hyacinthe, 55 beds, R. from 13, B. 3, board from 25 fr.; *Hôtel des Tuileries,* 10 Rue St-Hyacinthe, 25 beds, B. 3, L. 10, D. 11, P. from 38 fr.

In the Boulevard des Italiens and side-streets (Pl. R, B, 21; *II*). **London Palace,* 32 Boul. des Italiens, 55 beds, R. from 17, with two beds from 25, B. 3 fr.; **Adelphi,* 4 Rue Taitbout, 100 beds, R. from 15, B. 3½ fr., no restaurant; *Hôtel de Russie,* 1 Rue Drouot, 90 R. from 15, B. 3, L. or D. 12½ fr. — To the S. of the boulevard and to the E. of the Av. de l'Opéra: *Monsigny,* 1-5 Rue Monsigny, 130 R. from 16, B. 3, L. 10, D. 11 fr.; *Hôtel de la Néva,* 9 Rue Monsigny, 60 beds, R. from 14, B. 3, L. 9, D. 10 fr.; *Hôtel du Périgord,* 2 Rue de Grammont, 50 R. from 8, B. 3, L. or D. 12, P. from 30 fr.; *Favart,* 5 Rue de Marivaux, 100 beds, R. from 7, B. 3 fr., no restaurant; *Cusset,* 95 Rue de Richelieu, 110 beds, R. from 14, B. 3 fr. Hotels in the S. part of the Rue de Richelieu, see pp. 7, 8. — To the N. of the Boul. des Italiens: *Richmond,* 11 Rue du Helder, 90 beds, R. from 22, with two beds from 28, B. 3, L. 12, D. 15, board 25 fr.; **Hôtel de l'Opéra,* 16 Rue du Helder, 50 beds, R. from 16, with two beds from 26, B. 3, L. or D. 11, P. from 38 fr.; *Laffitte,* 38 Rue Laffitte.

To the N. and N.E. of the Place de l'Opéra (Pl. B, 18, 21; *II*). *Suisse,* 5 Rue La Fayette, a good family hotel, 45 R. from 16, B. 2½, L. 9, D. 10, P. from 30 fr. — *Victoria-Lafayette,* 10 Cité d'Antin, 40 R. from 12, B. 2½, L. 8, D. 9, P. from 25 fr. — *Hélios,* 75 Rue de la Victoire, corner of Chaussée d'Antin, 80 beds and 25 bath-rooms, R. from 10, B. 3, L. or D. 12 fr. — *Nouvel-Hôtel,* 49 Rue La Fayette, 100 rooms and 20 bath-rooms, R. from 15, B. 3, L. or D. 12, board 22 fr.

Near the Madeleine (Pl. R, B, 18; *II*), to the N. of the Boulevards. **Hôtel de la Grande-Bretagne,* 14 Rue de Caumartin, 80 R. from 20, B. 3, L. 13, D. 16 fr.; *Hôtel de Pétrograd,* 35 Rue de Caumartin, 160 beds, R. from 18, with bath-room from 30, B. 3½, L. 13, D. 15, P. from 46 fr., well spoken of; *Astra,* 29 Rue de Caumartin, 80 beds, R. from 15, with bath-room from 45, B. 3½ fr. — *Silvia,* 6 Rue Godot-de-Mauroy, 75 beds and 11 bath-rooms, R. from 16, B. 3 fr. — **Vignon,* 23 Rue Vignon, 49 R. from 10, B. 3 fr. — *Florence,* 26 Rue des Mathurins; *Sydney,* 50 Rue des Mathurins, a family hotel, 35 R. from 12, B. 2½, L. 8, D. 9 fr.

To the S. and E. of the Madeleine (Pl. R, 18; *II*). *Richepanse,*

14 Rue Richepanse, 60 beds, R. from 12, B. 3½ fr., no restaurant. — *Burgundy*, 8 Rue Duphot, 100 R. from 20, B. 3½, L. or D. 14 fr.

To the S.W. of the Madeleine (Pl. R, 18; *II*), in the quiet Cité du Retiro (entrance 35 Rue Boissy-d'Anglas and 30 Rue du Faubourg-St-Honoré): No. 5, *Pérey;* No. 3, *Hôtel de la Cité-du-Retiro*, a family hotel, 28 R. from 8, B. 2, L. 4½, D. 5½, P. from 18 fr.

To the N.W. of the Madeleine (Pl. R, B, 18, 15; *II*). *Hôtel de Gibraltar*, 35 Rue de Surène, 80 beds, R. from 14, B. 2½, L. 10, D. 11 fr. — *Lartisien*, 4 Passage de la Madeleine, 40 R. from 10, B. 3 fr.; *Hôtel-Restaurant Pfeiffer*, 6 Passage de la Madeleine. — *Roblin*, 6 Rue Chauveau-Lagarde, 80 beds and 40 bath-rooms, R. from 20, B. 3½, L. 12, D. 14, P. from 48 fr.. — *Florida*, 12 Boul. Malesherbes, 70 beds, R. from 20, B. 4, L. or D. 15 fr. — *Fortuny*, 35 Rue de l'Arcade, 32 R. from 15, B. 3 fr., no restaurant. — *Buckingham*, 43 Rue des Mathurins, 70 R. from 16, B. 3, L. 12, D. 14, P. from 40 fr. — *Rochambeau*, 4 Rue La Boëtie, 70 beds and 25 bath-rooms, R. from 16, B. 3, L. 10, D. 12 fr.

In Montmartre (Pl. B, 17, 20): *Terrass'*, 12 Rue de Maistre, corner of Rue Caulaincourt, 105 beds, R. from 12, B. 3 fr., L. and D. à la carte, with fine view from the roof-terrace. — *Becquerel*, 4-6 Rue Becquerel, to the N. of the Sacré-Cœur, 50 beds, R. from 10, B. 3, L. or D. 8, P. from 25 fr.

2. Hotels in and near the Champs-Elysées.

To the N. of the Rond-Point (Pl. R, B, 15; *II*). *Avenida*, 41 Rue du Colisée, 90 beds and 15 bath-rooms, R. from 15, with two beds from 25, B. 3½, L. 12, D. 14 fr.; *Robin*, 7-9 Rue du Colisée, 50 beds, R. from 12, B. 2, L. 5, D. 6, P. from 23 fr.; *Hôtel du Rond-Point des Champs-Elysées*, 10 Rue de Ponthieu, R. from 16, L. 12 & 16, D. 14 & 16 fr., well spoken of; *Bradford*, 10 Rue St-Philippe-du-Roule and 14 Rue d'Artois, 70 beds and 20 bath-rooms, R. from 25, B. 4, L. or D. 14, P. from 43 fr; *Hôtel d'Angleterre*, 91 Rue La Boëtie, recently rebuilt. — To the N.E. of the Rond-Point: *Matignon*, 6 Av. Matignon, 60 beds, R. from 40, B. 4, L. 14, D. 16 fr.

To the W. of the Rond-Point (Pl. R, 12; *I*). *Métropole*, 37 Rue François Ier, 80 beds and 40 bath-rooms, R. from 18, B. 3, L. 12, D. 15 (both incl. wine), P. from 40 fr.; *Powers*, 52 Rue François Ier, 60 beds, R. from 20, B. 3, L. 12, D. 14 fr.; *Hôtel des Légations*, 34 Rue Marbeuf, 50 R. from 20, B. 3 fr.; *Grosvenor*, 59 Rue Pierre-Charron, 70 beds and 25 bath-rooms, R. from 20, B. 3½, L. 14, D. 16, P. from 45 fr.; *West End*, 7 Rue Clément-Marot, Anglo-American, 50 rooms; *Impérial*, 4 Rue Christophe-Colomb, 60 R. from 12, B. 3, L. 12, D. 14 fr. — To the S.W. of the Rond-Point: *San Regis*, 12 Rue Jean-Goujon, new; *Hôtel du Palais*, 28 Cours Albert Ier, 94 R. from 15, B. 3½, L. 13, D. 15, P. from 40 fr., quiet.

Near the Place de l'Etoile (Pl. B, R, 9, 12; *I*). *Lord Byron*, 14-16 Rue Lord-Byron, 100 beds; P. from 35 fr. — *Hôtel des Champs-Elysées*, 3-5 Rue de Balzac, 100 beds, R. from 50, B. 4, L. 16, D. 18 fr.; *Beaulieu*, 8 Rue de Balzac, 40 beds, P. from 25 fr.; *Celtic*, 6 Rue de Balzac, 69 beds and 20 bath-rooms, B. 3, L. 10, D. 12, P. from 35 fr. — *American*, 19 Av. de Friedland, 56 beds, R. from 15, B. 3, L. 10, D. 12, P. from 30 fr.; *Dominion*, 28 Av. de Friedland, 50 beds, L. or D. 14, P. from 45 fr.; *Royal*, 33 Av. de Friedland, 80 rooms and 30 bath-rooms, R. from 15, with bath-room from 35, P. from 35 fr. — Farther E.: *Haussmann*, 192 Boul. Haussmann, 37 R. from 6, B. $2^1/_2$, L. or D. 6, P. from 20 fr. — *Cecilia*, 11 Av. Mac-Mahon, 56 rooms, 25 with bath-rooms. — *Splendide*, 1bis Av. Carnot, 80 beds, R. from 15, B. $3^1/_2$, L. or D. 14, P. from 40 fr.; *Belfast*, 10 Av. Carnot, R. from 10, B. 3, L. 12, D. 14, P. from 30 fr. — *Mont-Fleuri*, 21 Av. de la Grande-Armée, 60 beds and 20 bath-rooms, R. from 15, B. $3^1/_2$, L. or D. 14, P. from 35 fr. — *Princess*, 1 Av. du Bois-de-Boulogne and 10 Rue de Presbourg, suite from 120, B. 4 fr., meals served in apartments. — *Columbia*, 16 Av. Kléber, 75 beds, R. from 15, B. $3^1/_2$, L. or D. 12, P. from 35 fr. — *Roosevelt*, 63 Av. d'Iéna, 40 beds and 20 bath-rooms, R. from 15, B. $2^1/_2$, L. or D. 12, P. from 35 fr. — *Magellan*, 59 Av. Marceau, 52 R. from 16, with bath-room from 30, B. 3, L. 14, D. 16, board 28 fr. — *Elysée-Star*, 63 Rue Galilée, 30 rooms, L. 14, D. 15, P. from 35 fr.; *Vernet*, 25 Rue Vernet, 80 beds and 50 bath-rooms, B. $2^1/_2$, L. 10, D. 12, P. from 35 fr., well spoken of.

Near the Place des Etats-Unis (Pl. R, 9, 12; *I*). *Hôtel Belmont & de Bassano*, 28-30 Rue de Bassano, a good family hotel, 60 R. from 20, B. $2^1/_2$, L. 10, D. 11, P. from 35 fr.; *Baltimore*, 88bis Av. Kléber, corner of Rue Léo-Delibes, 160 beds and 60 bath-rooms, R. from 15, with bath-room from 35, B. $3^1/_2$, L. 11, D. 12, P. from 40 fr.

At Neuilly (Pl. B, 4): *Park House*, 28 Rue Chauveau.

3. Hotels in the Eastern Part of the Inner Town.

To the E. of the Rue de Richelieu and Rue Drouot.

Near the Louvre (Pl. R, 20, 21; *II, III*). *Central*, 40 Rue du Louvre, near the Bourse du Commerce, 300 beds and 12 bath-rooms, R. from 14, with two beds from 22, B. 3, L. 12, D. 14 fr. — *Hôtel du Rhône*, 3-5 Rue J.-J.-Rousseau, 100 R. from 14, with bath-room from 25, B. 3, L. or D. 10 fr. (incl. wine); *Hôtel des Empereurs*, 20 Rue J.-J.-Rousseau, 50 beds, R. from $9^1/_2$, B. $2^1/_2$, L. or D. $7^1/_2$ fr. — *Univers & Portugal*, 10 Rue Croix-des-Petits-Champs, 87 R. from 10, B. $2^1/_2$, L. 8, D. 10, P. from 25 fr. — *Sainte-Marie*, 83 Rue de Rivoli, 90 beds, R. from 15, with bath-room from 40, B. 3 fr., L. & D. à la carte, well spoken of. — *Britannique*, 20 Av. Victoria, R. from 8, B. $3^1/_2$, L. 7, D. 9, P. from 20 fr., plain.

Near the Palais-Royal (Pl. R, 20, 21; *II, III*). **Grand-Hôtel du Palais-Royal*, 4 Rue de Valois, 90 R. (mostly with bath) from 15, B. 3, L. or D. 12, P. from 40 fr. — *Hôtel de Bretagne & d'Orléans*, 23bis Rue de Richelieu, 45 R. from 12, B. 3 fr.; *Montpensier*, 12 Rue de Richelieu; *Hôtel de Strasbourg*, 50 Rue de Richelieu, 45 beds, R. from 8, B. $2^1/_2$ fr. — *Hôtel de Normandie*, 3 Rue de la Banque, 60 beds, R. from 11 fr.

Near the Bibliothèque Nationale (Pl. R, 21; *II*). *Louvois*, Square Louvois, 140 beds and 60 bath-rooms, R. from 14, with two beds from 40, B. $3^1/_2$, L. 14, D. 15 fr. — *Hôtel de Malte*, 63 Rue de Richelieu, 75 R. from 15, B. 3, L. or D. 12 fr.

The following hotels are not quite so central, but are conveniently situated in or near the Grands Boulevards, from the Rue de Richelieu E. to the Place de la République. In the Boulevard Montmartre (Pl. R, 21; *III*): No. 10, *Ronceray*, with restaurant, 160 beds, R. from 12, with bath-room from 25, B. $2^1/_2$, L. or D. 10 fr.; No. 3, *Grand-Hôtel Doré*, 100 beds, R. from 10, B. 3 fr.

In and to the N. of the Boulevard Poissonnière (Pl. R, B, 21; *III*). *Brébant & Beauséjour*, 30-32 Boul. Poissonnière, 200 beds and 20 bath-rooms, R. from 16, B. 3, L. or D. 12, P. from 40 fr. — In the Cité Bergère: *Hôtel de France* (No. 2), R. from 12, B. $2^3/_4$, L. or D. 11, P. from 32 fr.; *Hôtel de la Cité-Bergère* (No. 4), 40 beds and 10 bath-rooms, R. from 12, B. 3, L. 12, D. 14 (incl. wine), P. from 34 fr.; *Mondial* (No. 5), 70 beds and 30 bath-rooms, R. from 13, B. 3, L. or D. 12, P. from 35 fr.; *Corona* (No. 8), R. from 10, B. 3, L. or D. 11 fr. — *Bergère & Maison Blanche*, 32-34 Rue Bergère, 105 R. from 12, B. 3 fr. — *Prima*, 7 Rue de Trévise, 50 beds, R. from 10, B. $2^1/_2$ fr. — *Cecil*, 7 Rue du Conservatoire, 30 R. from 12, with bath-room from 35, P. from 35 fr.; *Bayard*, 11 Rue Richer, 90 beds, R. from 20, B. $3^1/_2$, L. or D. 14 fr. — *Hôtel Franklin & du Brésil*, 19 Rue Buffault, 50 R. from 12, B. 3, L. or D. 10, P. from 30 fr. — *Mayran*, 3 Rue Mayran, Square Montholon, 40 R., B. 3, L. or D. 9, P. from 30 fr. — *Cavour*, 86 Rue La Fayette, 50 beds, R. from 10, B. $2^1/_2$, L. or D. 8, P. from 26 fr.

In the Boulevard Bonne-Nouvelle (Pl. R, 24; *III*): No. 36, *Marguery*, 17 R. from 12, B. $2^1/_2$ fr. (restaurant, see p. 17).

To the N. of the Boul. Bonne-Nouvelle (Pl. R, B, 24; *III*). *Indo*, 8-10 Rue d'Hauteville, 70 beds, R. from 10, B. 3 fr. — **Grand-Hôtel du Pavillon*, 36-38 Rue de l'Echiquier, 250 beds and 40 bath-rooms, R. from 18, B. 5, L. 16, D. 18, P. from 54 fr. — *Montréal*, 37 Rue d'Hauteville, 120 beds and 33 bath-rooms, R. from 15, B. 3, L. 12, D. 15 fr., well spoken of. — *Violet*, 36 Rue du Faubourg-Poissonnière, 80 beds, R. from 14, B. 3, L. or D. 12 fr. — *Paradis*, 9 Rue de Paradis, 90 beds, R. from 10, B. $2^1/_2$ fr.

To the S. of Boulevards Montmartre and Poissonnière (Pl. R, 21; *III*). *Vivienne*, 40 Rue Vivienne, near the Bourse, 50 beds,

R. from 12, B. 3 fr. — *Hôtel des Colonies*, 27 Rue Paul-Lelong, 50 beds, R. from 9, B. 3, L. 8, D. 9 fr. — *Masséna*, 11 Rue Bachaumont, 110 beds and 10 bath-rooms, R. from 10, B. 3, L. or D. 10 fr.

At the E. end of the Boulevards. **Moderne* (Pl. R, 27; *III*), Place de la République, 500 rooms and 200 bath-rooms, R. from 30, with two beds from 45, B. 5, L. or D. 20 fr. — *Paris-France*, 72 Rue de Turbigo, 68 beds and 6 bath-rooms, R. 18, B. $2^1/_2$ fr., no restaurant. — Near the Boulevard de Sébastopol (Pl. R, 24; *III*): *Bellevue*, 39 Rue de Turbigo, 110 beds and 20 bath-rooms, R. from 12, B. 3, L. 10, D. 12 fr.; *Little Palace*, 4 Rue Salomon-de-Caus, Square des Arts-et-Métiers, 70 beds, R. from 12, B. $3^1/_2$, L. 11, D. 12 fr.

4. Hotels on the Left Bank of the Seine.

These hotels are less suitable for the pleasure-seeker. The N. part of the Faubourg St-Germain is fairly convenient for the Louvre. The Quartier Latin is chiefly frequented by students.

In the Faubourg St-Germain (Pl. R, 17, 14, 13, 16, 20; *IV*, *II*). **Palais d'Orsay* and **Lutetia*, see p. 4. — *Hôtel du Quai-Voltaire*, 19 Quai Voltaire, near the Pont du Carrousel, 40 R. from 10, B. $2^1/_2$, L. or D. $8^1/_2$ fr., well spoken of. — *Grand-Hôtel du Bac*, 23 Rue du Bac, 40 beds, R. from 10, B. 3, L. 12, D. 15 fr. — **Pont-Royal*, 37-39 Rue du Bac, opened in 1924, first-class, 125 beds, R. from 35, with bath-room from 65, L. 18 fr. — *Hôtel des Ambassadeurs*, 45 Rue de Lille, 35 R. from 10, B. 3 fr. — *Solférino*, 91 Rue de Lille, a good family hotel, 50 beds, R. from 11, B. $2^1/_2$ fr. — *Hôtel de l'Intendance*, 50 Rue de l'Université, R. from 18, B. $2^1/_2$, L. or D. 9, P. from 35 fr. — *Bourgogne*, 7 Rue de Bourgogne, 40 beds, R. from 10, B. 3 fr. — *Jeanne-d'Arc*, 59-61 Rue Vaneau, 70 R. from 10, B. $2^1/_2$ fr. — *Cayre's*, 4 Boul. Raspail, near the Boul. St-Germain, 200 beds, R. from 12, with bath-room from 25, B. 3, L. 12, D. 14, P. from 45 fr. — In the Rue des Saints-Pères, between the Boul. St-Germain and Rue de Grenelle: No. 59, *Hôtel du Pas-de-Calais*, 45 beds, R. from 15, B. $2^1/_2$, L. or D. $6^1/_2$, P. from 26 fr.; No. 65, *Saints-Pères*, 50 R. from 18, B. 3, L. 12, D. 13, P. from 43 fr.; Nos. 64-66, *Bon Lafontaine*, 40 R. from 10, B. $2^1/_2$, L. 7, D. 8, P. from 27 fr., these two frequented by the clergy. — To the E., nearer the Quartier Latin: *Orléans-St-Germain*, 50 Rue Jacob, an old, well-conducted family hotel, 88 rooms; No. 58, *Hôtel du Danube*, a family hotel, 70 beds, R. from 12, B. 3, L. or D. 8, P. from 26 fr. — *Hôtel de Seine*, 52 Rue de Seine, 36 R. from 7, B. 2 fr.

In the Quartier Latin (Pl. R, G, 19; *V*). *Dacia*, 41 Boul. St-Michel, 34 R. from 10, B. $2^1/_4$ fr. — *Hôtel du Collège-de-France*, 12 Rue de la Sorbonne, a family hotel, 35 rooms. — *Hôtel des Etrangers*, 2 Rue Racine, corner of Boul. St-Michel, 50 R. from 10, B. 3 fr. — *Trianon Palace*, 1bis Rue de Vaugirard, near the Boul. St-Michel, 120 beds and 10 bath-rooms, R. from 12, B. 3, L. or D.

9½ fr. — *Hôtel de l'Observatoire,* 107 Boul. St-Michel, a family hotel in a quiet situation, 32 rooms, B. 2, L. 5½, D. 6, P. from 20 fr.

Near the Luxembourg (Pl. R, 19, 16; *IV, V*). *Corneille,* 5 Rue Corneille, next the Odéon, 100 rooms from 6 fr., with restaurant. — *St-Sulpice,* 7 Rue Casimir-Delavigne, 45 rooms (Spanish visitors). — *Regnard,* 4 Rue Regnard, near the Odéon, 35 rooms. — *Foyot,* 33 Rue de Tournon, corner of Rue de Vaugirard (restaurant, see p. 21). — *Hôtel du Sénat,* 7 Rue de Tournon, 60 R. from 6, B. 2½ fr. (Scandinavians). — *Jean-Bart,* 9 Rue Jean-Bart, to the W. of the Luxembourg Gardens, 36 beds, L. or D. 6, P. from 20 fr.

5. Hotels near the Railway Stations.

Gare du Nord (Pl. B, 24). *Terminus-Nord,* 12 Boul. de Denain, 300 R. from 8, B. 3, L. or D. 10 fr., well spoken of; No. 6, *Denain,* 60 R. from 15, B. 3½ fr. — *Montana,* 164 Rue La Fayette, new, R. from 20, with bath-room from 60, B. 5, L. 15, D. 18 fr. — *Hôtel du Sport-Nord,* 3 Rue de Compiègne. — *Magenta,* 129 Boul. de Magenta, corner of Rue de Dunkerque, 45 beds, R. from 10, B. 2¾, L. 6, D. 8, P. from 22 fr. — *Métropole,* 98 Rue de Maubeuge, 45 R. from 11, B. 3, L. or D. 8 fr.

Gare de l'Est (Pl. B, 24, 27). *Terminus-Est,* 5 Rue de Strasbourg, 120 R. from 12 fr.; *Français,* 13 Rue de Strasbourg, 70 beds, R. from 11, B. 3 fr.; *Est-Palace,* 84 Boul. de Magenta, 40 beds, R. from 10, B. 3 fr. — Boul. de Strasbourg: No. 76, *Amiot,* 77 rooms; No. 72, *Grand-Hôtel de Paris,* 50 beds, R. from 8, with two beds from 22, B. 3 fr. — *Hôtel du Centre,* 4 Rue Sibour, opposite the church of St-Laurent, 50 R. from 10, B. 2 fr. — Between the Gare de l'Est and Gare du Nord: *Albert Ier,* 162 Rue La Fayette, 60 beds, R. from 10, with two beds from 25, B. 3 fr.

Gare St-Lazare (Pl. B, 15, 18; *II*). **Terminus* (Pl. B, 18; *II*), 108 Rue St-Lazare, first-class, 500 rooms, mostly with bath-rooms, R. from 18, B. 4½, L. 18, D. 20 fr. — *Hôtel de Londres & de New-York,* 15 Place du Havre, 120 beds, R. from 14, B. 3¼, L. 10, D. 12 fr. — *Hôtel du Printemps,* 1 Rue de l'Isly and 7 Rue du Havre, 84 R. from 12, B. 3¼, L. 14, D. 16 fr. — *Anglo-Américain,* 113 Rue St-Lazare, 74 R. from 10, B. 2½ fr., L. & D. à la carte; *Hôtel de Normandie,* 4 Rue d'Amsterdam, corner of Rue St-Lazare, 70 R. from 12, B. 3 fr., well spoken of; *Grand-Hôtel du Havre,* 16-18 Rue d'Amsterdam, 120 beds, R. from 10, B. 2¾ fr.; *Austin's Railway Hotel,* 26 Rue d'Amsterdam, no restaurant; *Hôtel du Temps,* 29 Rue d'Amsterdam, 70 R. from 10, B. 3 fr. — *Atlantic,* 42 & 44 Rue de Londres, R. from 15, L. or D. 9 fr. — *Clairmont House,* 14 Rue de Calais (Pl. B, 17), a family hotel, suitable for ladies travelling alone, 50 beds, B. 2½, L. or D. 7, P. from 18 fr. — *Hôtel de l'Europe,* 15 Rue de Constantinople, a family hotel, 60 beds, R. from 12, B. 3, L. or D. 10, P. from 28 fr.

Gare Montparnasse (Pl. G, R, 16; *IV*). *Lavenue,* 68-70 Boul. du Montparnasse, Place de Rennes, 70 R. from 13, B. 2½ fr.; *Edouard VI,* 61 Boul. du Montparnasse and 8 Place de Rennes, R. from 10 fr. — *Victoria Palace,* 6 Rue Blaise-Desgoffe, 200 beds and 75 bath-rooms, R. from 13, B. 2½, L. or D. 10, P. from 30 fr. — *Hôtel de la Haute-Loire,* 203 Boul. Raspail, corner of Boul. du Montparnasse, 50 beds, R. from 6 fr., plain but good.

Gare de Lyon (Pl. G, R, 25, 28). *Paris-Lyon Palace,* 11-13 Rue de Lyon, 150 R. from 15, B. 3, L. 9, D. 11 fr.; *Adriatic,* 6bis Rue de Lyon, 60 beds, R. from 8, B. 2¾ fr.; *Viator,* 1 Rue Parrot, 50 R. from 9, B. 2½ fr. — *Terminus-Lyon,* 19 Boul. Diderot, 90 beds, R. from 12, B. 3, L. or D. 12 fr.; *Massilia,* 13 Boul. Diderot. — *Palym,* 4 Rue Emile-Gilbert, 50 R. from 8, B. 2½ fr.

The hotel at the Gare du Quai-d'Orsay (see p. 4) is not far from those on the left bank named at the beginning of section 4, p. 9.

Pensions.

Pensions and boarding houses are very popular with English and American visitors, even for a short stay. They are quieter and cheaper than hotels. Meals are at fixed hours, but reduced terms may be arranged if luncheon is not taken.

In the Champs-Elysées district. To the N. of the Av. des Champs-Elysées: *Franklin's House* (Panisset), 26 Rue de Penthièvre; *Miss Cahill,* 11bis Rue Lord-Byron (25 R.). — To the S.: *Galilée,* 41-43 Rue Galilée (70 R.; 35-45 fr.); *Villa Marceau,* 37 Av. Marceau; *Mme. Reymond,* 41 Av. Marceau; *Keppler,* 12 Rue Keppler (24 R.; 20-28 fr.); *Hawkes* (Mrs. Lascombe), 7 Av. du Président-Wilson (28 R.; 28-35 fr.). — To the S.W. and W. of the Etoile: *Langue,* 3 Rue Cimarosa (18 R.); *Verdin,* 100-102 Av. Victor-Hugo (70 beds; from 22 fr.); *Lamartine,* 175 Av. Victor-Hugo (12 R.; 20-25 fr.); *Rey,* 155 Rue de la Pompe (20 R.; 20-28 fr.); *Mme. Léon Chadley,* 16 Rue Chalgrin; *Duret,* 31 Rue Duret (25 R.). — At Passy: *Mozart* (Mrs. Bellison), 16 Av. Mozart (15 beds; from 26 fr.); *Alboni,* 22 Quai de Passy (40 R.; 30-40 fr.).

In the Centre of the City: *Mme. Gruet,* 26 Av. de l'Opéra (13 R.; from 25 fr.); *St-Raphaël,* 5 Rue des Pyramides (27 R.; from 27 fr.); *Cosmos,* 14 Rue Lentonnet, near the Gare du Nord; *Brescia,* 16 Rue d'Edimbourg, near the Gare St-Lazare.

On the Left Bank of the Seine. *Mme. Carré,* 191 Rue de l'Université, near the Pont de l'Alma; *Mlle. Renaudot,* 116 Rue St-Dominique, near the Champ-de-Mars; *Mme. Bilbaut,* 21 Rue Jacob; *Mme. Gailiard,* 28 Rue St-André-des Arts. — Near the Luxembourg: *Hôtel de l'Odéon,* 3 Rue de l'Odéon (40 beds; from 18 fr.); *Havy,* 23 Rue de Vaugirard; *Mlle. Moïse,* 51 Rue d'Assas (25 R.; from 16 fr.); *Mme. Domecq,* 70 Rue d'Assas (17 R.; from 18 fr.); *Harth, Mme. Ladagnous* (12 R.), both at 78 Rue d'Assas. — *Mme.*

Gheize, 276 Boul. Raspail; *Mme. Reinbury*, 4 Rue Jules Chaplain; *Mme. Destrées*, 2 Rue Léopold Robert (11 fr.; from 20 fr.).

Women students are received at the Students' House of the *International Guild* (p. 47) and at the *Student Hostel*, 93 Boul. St. Michel, which maintains also a club, restaurant, and library. The *Young Women's Christian Association* (p. 40) and the *Girls' Friendly Society* (p. 46) maintain hostels for women, and the *Ada Leigh Homes* (p. 45) have hostels for women students and employees at 77 Av. de Wagram and at Washington House, 18 Rue de Milan. *Notre Foyer*, 9 Rue Daunou, is an American Y.W.C.A. hostel for working girls, and there are *Roman Catholic Homes* for girls at 5 Rue Lord Byron and 90 Av. des Ternes.

Furnished Apartments, with attendance, are not at present easy to obtain in Paris, owing to the housing shortage, but ladies may find accommodation through the Y.W.C.A. (p. 40). The 'hôtels meublés' (i.e. small hotels, where no meals, except perhaps breakfast, are served) are now almost invariably filled with permanent residents. For furnished flats, without attendance, inquiries may be addressed to an 'agence de location', e.g. the *Agence des Etrangers*, 14 Rue Tronchet; *Frank Arthur*, 378 Rue St. Honoré; *John Arthur*, 40 Rue Marbeuf; and *Agence de la Madeleine*, 18 Rue Royale.

The following are the French names of the ordinary articles of **Underclothing,** etc. Shirt (linen, cotton, woollen), *chemise (de toile, de coton, de flanelle)*; night-shirt, *chemise de nuit*; undershirt, *tricot*; pants, drawers, *caleçon*; collar, *faux col*; cuffs, *manchettes*; stockings, *bas*; socks, *chaussettes*; handkerchief, *mouchoir*; petticoat, *jupon*.

3. Restaurants.

Alphabetical list on pp. 477-479. — Comp. 'Paris Restaurants', by *Robert-Robert* (1924), or 'Paris à la Carte', by *Somerville Story* (1922).

As the ordinary tables d'hôte in Paris convey but little idea of the perfection to which the culinary art is carried, the 'chefs d'œuvre' must be sought for in the first-class restaurants, but at correspondingly high charges. The following list mentions most of the better restaurants in the quarters chiefly frequented by strangers. Even in the more modest houses, which space forbids us to enumerate, the visitor will often be struck by the dainty and appetizing way in which meals are served. The bread, fish, poultry, vegetables (generally served as a separate dish), and fruit of Paris are particularly excellent. — The 'carte des vins' usually shows a great variety of wines at high prices (see p. 14). The table-wine ('vin ordinaire'), red or white, often somewhat diluted, is generally fair, and there is sometimes no difference except the label between 'ordinaire' and 'supérieur'. The drinking-water of Paris has been much improved of recent years, but at the smaller restaurants it is often advisable to mix the wine with soda-water ('siphon') or mineral water (St. Galmier, Vals, Evian, Vichy, Vittel, Perrier, etc.).

In restaurants à la carte, 1-4 fr. is charged for the 'couvert'. The head waiter is known as 'maître d'hôtel', the wine waiter as

'sommelier'. The waiter, on demand ("Garçon, l'addition s'il vous plaît!"), brings a written bill, and expects a 'pourboire' of 10% of the amount. If several visits are paid to the same house the effect of good 'tips' is very apparent.

The usual hours for déjeuner are from 11.30 to 2, and for dinner between 6.30 and 9 p.m. Several of the best restaurants provide supper for theatre-goers between midnight and 1.30 a.m.

The following list comprises all the commonest dishes. The triumphs of Parisian culinary skill consist in the different ways of dressing fish and 'filet de bœuf', and in the 'fricandeaus', 'mayonnaises', and sauces.

1. Hors-d'Œuvre.

Anchois, anchovies. *Andouille*, chitterling sausage. *Concombres*, cucumber salad. *Foie gras*, goose's liver. *Hareng Saur*, pickled herring. *Huitres*, oysters. *Radis*, radishes. *Saucisson*, sliced sausage. *Thon*, tunny-fish. *Tranche de melon*, slice of melon.

2. Potages (soups).

Au vermicelle, vermicelli soup. *Pâte d'Italie*, soup with macaroni, etc. *Julienne*, clear, with vegetables. *Paysanne*, vegetable broth. *Croûte au pot*, broth with toast. *Bisque*, made from crayfish. *St-Germain*, green pea soup. *Cressonnière*, cress-soup. *Purée aux croutons*, pea-soup with toast-dice. *Parmentier*, potato-soup. *Aux poireaux et pommes*, potato-soup with leeks. *Oseille liée*, soup flavoured with sorrel. *Soupe aux choux*, soup with bread and cabbage. *Soupe à l'oignon*, soup with onions, bread, and grated cheese.

3. Poisson (fish).

Anguille, eel. *Bar*, hake. *Brochet*, pike. *Carpe*, carp. *Crevettes*, shrimps. *Ecrevisses*, crayfish. *Eperlan*, smelt. *Goujon*, gudgeon. *Homard*, lobster. *Langouste*, sea-crayfish, resembling lobster. *Limande*, dab. *Maquereau*, mackerel. *Matelote d'anguilles*, stewed eels. *Merlan*, whiting. *Morue*, cod (*hollandaise*, with potatoes and white sauce). *Moules*, mussels. *Raie*, skate (*au beurre noir*, with browned butter). *Rouget*, red mullet. *Saumon*, salmon; *fumé*, smoked. *Sole*, sole (*frite*, fried; *au vin blanc*, with wine sauce; *au gratin*, baked with bread-crumbs). *Truite*, trout; *truite saumonée*, salmon-trout.

4. Entrées.

Hâchis Portugais, minced meat with poached eggs. *Escargots de Bourgogne*, snails. *Grenouilles*, legs of frogs. *Vol-au-vent*, light pastry with meat, fowl, oysters, etc.

5. Bœuf (beef).

Bœuf nature, or *bouilli*, fresh boiled beef. *Bœuf à la mode*, with brown sauce. *Bifteck*, beefsteak (*bien cuit*, well-done; *saignant*, underdone). *Entrecôte* resembles a thin rumpsteak. *Chateaubriand*, fillet-steak. *Filet aux truffes*, fillet of beef with truffles. *Rosbif*, roast beef. *Aloyau*, sirloin.

6. Mouton (mutton).

Blanquette d'agneau, fricassée of lamb. *Gigot de mouton*, or *de pré-salé*, leg of mutton. *Ragout de mouton*, or *Navarin aux pommes*, mutton with potatoes and brown onion-sauce. *Selle d'agneau*, saddle of lamb. *Rognons de mouton*, sheep's kidneys.

7. Veau (veal).

Fricandeau de veau, larded roast-veal. *Blanquette de veau*, fricassée of veal. *Foie de veau*, calf's liver. *Veau Marengo*, stewed veal with sauce. *Escalopes de veau*, fried cutlets. *Rognons de veau*, veal kidneys (*à la brochette*, roasted on a skewer). *Veau rôti*, roast veal. *Tête de veau*, calf's head; *à l'huile* or *à la vinai-*

grette, with oil and vinegar; *en tortue*, with brown sauce. *Ris de veau*, sweetbreads. *Cervelle de veau au beurre noir*, calf's brains with browned butter.

8. Porc (pork).

Pieds de porc, pig's trotters. *Porc rôti*, roast pork.

9. Légumes (vegetables).

Asperges, asparagus. *Artichauts*, artichokes. *Petits pois*, green peas (*au beurre*, with butter-sauce; *purée de pois*, mashed peas). *Haricots verts*, French beans; *haricots blancs*, *flageolets*, or *soissons*, white beans. *Choux*, cabbages; *chou-fleur*, cauliflower; *choux de Bruxelles*, Brussels sprouts; *choucroute*, sauer-kraut (*garnie*, with bacon and sausages). *Aubergine*, mad-apple, egg-plant. *Cèpes*, *champignons*, *chanterelles*, mushrooms. *Pommes*, *pommes de terre*, potatoes. *Pommes à la maître d'hôtel*, potatoes with butter and parsley. *Purée de pommes*, mashed potatoes. *Epinards*, spinach. *Oseille*, sorrel. *Navets*, turnips. *Betteraves*, beetroot. *Oignons*, onions.

10. Volaille (poultry).

Chapon, *poularde*, capon. *Poulet*, *poulet de grain*, chicken, prepared in various ways. *L'aile ou la cuisse?* wing or leg? (the former rather dearer). *Croquette de volaille*, croquette of fowl. *Canard aux navets*, duck with young turnips. *Canard sauvage*, wild duck. *Caneton à la presse*, duckling cooked in presence of the guest, with juice squeezed out by silver press. *Oie*, young goose. *Dindon*, *dinde*, turkey; *dindonneau*, young turkey; *farci*, stuffed.

11. Gibier (game).

Perdrix, partridge (*aux choux*, with cabbage and sausage-meat). *Perdreaux*, young partridges. *Caille*, quail. *Chevreuil*, venison. *Lièvre*, hare; *civet de lièvre*, jugged hare. *Sanglier*, wild boar. *Lapin de garenne*, wild rabbit.

12. Salades (salads).

Laitue, cabbage-lettuce. *Romaine*, long lettuce. *Chicorée*, *escarole*, endive. *Cresson*, water-cress. *Pissenlit*, dandelion salad. *Concombre*, cucumber. *Cornichons*, gherkins. *Pommes de terre à l'huile*, potato salad.

13. Entremets (sweet dishes).

Omelettes, various (*au naturel*, *au sucre*, *soufflée*, *aux confitures*, *aux fines herbes*, *au rhum*, etc.). *Beignets*, fritters. *Charlotte de pommes*, stewed apples. *Crème à la vanille*, vanilla cream. *Gâteau*, cake; *gâteau de riz*, a kind of rice pudding. *Glaces*, *parfaits*, *bombes*, and generally *timbales* are all names for ices.

14. Dessert.

Pomme, apple. *Poire*, pear. *Fraises*, strawberries. *Pêche*, peach. *Cerises*, cherries. *Raisin*, grapes. *Mendiant*, almonds, raisins, etc. *Amandes vertes*, green almonds.

The usual varieties of cheese are: *Fromage (à la crème) Suisse* or *Gervais*, *Cœur*, *Saumur*, *Brie* (p. 415), *de Normandie*, *Isigny* (best of all), cream-cheese. *Fromage de Gruyère*, Gruyère cheese. *Roquefort*, made of sheep's and goat's milk. *Camembert*, *Coulommiers*, *Neufchâtel*, *Pont-l'Evêque*, *Port Salut*, kinds of cheese made in Normandy.

15. Wines.

The following are a few of the finer wines: — Red Bordeaux or Claret: *St-Emilion* and *St-Julien*, *Château Larose*, *Ch. Latour*, and *Ch. Lafitte*. White Bordeaux: *Graves*, *Sauterne*, *Château Yquem*. Red Burgundy: *Beaune*, *Pommard*, *Volnay*, *Nuits*, *Romanée*, *Conti*, *Corton*, and *Chambertin*. White Burgundy: *Chablis*, *Meursault*, *Montrachet*, and *Hermitage*.

Sweet *Champagne* is preferred by the French, and those wishing for a dry wine should mention 'goût anglais'. *Tisane* (de Champagne), light champagne with iced water, is a favourite drink in hot weather.

Vin frappé, wine in ice.

Carafe frappée, iced water.

A. Restaurants of the Highest Class.

In the fashionable restaurants meals are served only à la carte, and evening dress is usual. The portions are generally so ample that one portion suffices for two persons, or two portions for three, but the waiter is always ready to give information on this point. The visitor should, therefore, avoid dining alone. As a rule, the chief 'plats' only are priced in the bill of fare. The 'hors d'œuvres' placed on the table at the beginning of a meal, before the soup is served, generally add 5 fr. or more per head to the bill, if not expressly declined. The exquisite fruit offered for dessert is also a costly luxury, 5-15 fr. being sometimes charged for a single peach or pear. Forced vegetables ('primeurs') and various specialities also are very expensive. — The restaurants here mentioned enjoy the very highest reputation for their cuisine and cellar. The bill for a modest dinner, exclusive of wine, will probably amount to at least 50 fr. per head. Restaurants also at the 'dancings', p. 35.

On the Right Bank (Pl. R, 18, 21, 24; *II*, *III*): **Ritz* (p. 2), 15 Place Vendôme; **Paillard*, 2 Chaussée d'Antin, corner of Boul. des Italiens; **Larue*, 27 Rue Royale and 3 Place de la Madeleine; **Montagné*, 5 Rue de l'Echelle, closed on Mon.; **Voisin*, 261 Rue St-Honoré and 16 Rue Cambon, an old house noted for its cellar; **Café de Paris*, 41 Av. de l'Opéra, and **Fouquet*, 99 Av. des Champs-Elysées, under the same management; **Volney*, at the Hôt. Chatham (p. 3), 16 Rue Volney, near the Boul. des Capucines; **Claridge's* (p. 3), 74 Av. des Champs-Elysées; **Meurice* (p. 2), 228 Rue de Rivoli; **Hôtel de Crillon* (p. 2), 10 Place de la Concorde; **Café de la Paix*, 12 Boul. des Capucines; **Ciro's*, 6 Rue Daunou; **Delmonico*, 8 Rue d'Antin, at the Hôtel Edouard VII (p. 2). — **Prunier's*, 9 Rue Duphot (closed in July and Aug.), to the S. of the Madeleine, is noted for its fish, oysters, and caviare.

The garden-restaurants in the Champs-Elysées and the Bois de Boulogne are chiefly frequented in summer. — Champs-Elysées (Pl. R, 15; *II*): N. side, **Laurent*; **Restaurant des Ambassadeurs* (p. 34; entrance in the Av. Gabriel); **Langer* (the former Pavillon de l'Elysée, p. 70; dancing). — Bois de Boulogne (see Map, p. 239): **Pavillon d'Armenonville* and **Restaurant du Pré-Catelan* (p. 240), under the same management as the Café de Paris; **Château de Madrid* (p. 241).

On the Left Bank. **Restaurant de la Tour-d'Argent*, or *Frederick's Duck*, 15 Quai de la Tournelle and Boul. St-Germain (Pl. R, 22; V), frequented by Americans, the oldest restaurant in Paris, founded as a hostelry in 1582 (noted for its 'canetons à la presse', p. 14, closed on Mon.); **Foyot*, 29bis Rue de Vaugirard and 33 Rue de Tournon (Pl. R, 19; IV), of old repute.

B. Other Restaurants.

Some of the following restaurants are nearly or quite as good as the above, but are less pretentious. Visitors may also lunch or dine at any of the large hotels without being residents.

The restaurants 'à la carte' are generally much dearer than those 'à prix fixe' or 'table d'hôte'. A dinner at one of the former will probably cost 20-30 fr. or more, exclusive of wine. Most restaurants (except those of the highest class) have their charges posted up outside. The viands are usually good and the portions adequate. The luncheons or dinners, at 8-15 fr. or more, are of fair quality, though not always so well served as in a hotel.

The *Bouillons* (Etablissements Duval, Boulant, Chartier, etc.) are restaurants à la carte of a cheaper kind, but the Duval restaurants also serve a 'prix fixe' meal at $7^1/_2$ fr. The food is generally good, but the portions are rather small, and the cost of a meal amounts to 8-10 fr. The attendants are women. These houses are very popular, and may without hesitation be visited by ladies.

Many of the *Brasseries* and *Tavernes* are elegant restaurants à la carte, while others have fixed prices. The tobacco-smoke in the latter is sometimes objectionable. The usual beverage at these establishments is beer, a small glass of which ('quart de litre', less than $^1/_2$ pint) costs 60-75 c., a larger glass ('demi-litre') $1\text{-}1^1/_2$ fr.

1. In or near the Boulevards, from the Madeleine to the Porte St-Denis.

Those of the highest class are mentioned on p. 15.

Rue Royale (Pl. R, 18; *II*). W. side: No. 3, **Maxim's*, near the Place de la Concorde, a fashionable resort after the theatre and in the early hours of the morning (not for ladies); No. 21, **Weber*, first-class; No. 25, *Taverne Royale*. — **Grand-Vatel*, 275 Rue St-Honoré, first-class (oysters); *Chez Lucullus*, 30 Rue du Faubourg-St-Honoré, L. 17, D. 22 fr. — Place de la Madeleine: W. side, No. 9, **Lucas*, first-class, No. 13, *Royal Topsy*, L. 12, D. 15 fr. — To the N. of the Madeleine: **Restaurant de la Dame-Blanche*, 6 Rue Chauveau-Lagarde.

Boulevard de la Madeleine (Pl. R, 18; *II*): N. side, No. 8, **Restaurant Viel & de la Madeleine*, first-class. — Rue de Caumartin: No. 14, *Romano* (at the Hôtel de la Grande-Bretagne, p. 5; L. 17, D. 20 fr.; noted for hors d'œuvres; dancing); No. 24, *Grand Cercle Moscovite* (Russian; dancing; American bar); No. 11, *Au Petit Américain*, L. 12, D. 15 fr.

Boulevard des Capucines (Pl. R, 18; *II*). S. side: No. 39, *Duval;* No. 35, *Boulant*. N. side: No. 28, *Taverne Olympia*, frequented at night (dancing); No. 4, *Café Américain*. — Rue Daunou: No. 22, **Vian* (Verdeil). — Rue d'Antin: No. 6, *Griffon*, good. — Av. de l'Opéra: No. 31, **Brasserie Universelle*, noted for

hors d'œuvres; also at No. 31, *Duval.* To the W. of the Av. de l'Opéra: **Philippe,* 10 Rue Daunou, first-class. To the E. of the Av. de l'Opéra: *Olivier*, corner of Rue d'Antin and Rue St-Augustin; **Henry,* 30 Rue St-Augustin, first-class; **Gerny's,* 8 Rue de Port-Mahon, L. 16, D. 20 fr.; **Drouant,* 18 Rue Gaillon (oysters and noted cellar); **Emil's,* 6 Rue Ventadour. — To the N. of Boul. des Capucines, E. of the Opéra: *Bénard*, 4 Chaussée d'Antin; *Le Meunier*, 46 Chaussée d'Antin, in the Duval style; *Café de la Rotonde*, 2 Rue La Fayette, corner of Boul. Haussmann.

Boulevard des Italiens (Pl. R, 21; *II*). N. side: No. 14, *Taverne Pousset;* No. 8, in the Passage de l'Opéra, *Saulnier* (Rougeot), in the Duval style, and *Italien* (Arrigoni). S. side: No. 29, *Duval;* No. 9, **Franco-Italien* (Poccardi); No. 5bis, **Savoia* (Noël-Peters), in the Passage des Princes; Nos. 1-3, **Café Cardinal*, first-class. — To the N. of the Boul. des Italiens: *Bonbonnière de l'Opéra* (Helder Grill Room), 6 Rue du Helder, D. 16 fr., good; *Español* (Roblez), 14 Rue du Helder; *Au Grand U*, 5-7 Rue des Italiens. — To the S. of the Boul. des Italiens: *Blanc*, 18 Rue Favart (Provençal); **Italien Franco-Américain* (Poccardi), 12 Rue Favart; *Maubert*, 104 Rue de Richelieu; **Gauclair-Debergue*, 96 Rue de Richelieu, corner of Rue St-Marc, a noted restaurant.

Boulevard Montmartre (Pl. R, B, 21; *III*). N. side: No. 20, *Café d'Angleterre*, L. 10, D. 12 fr.; No. 18, *Brasserie Métropole*, L. or D. 8 fr.; No. 16, *Taverne Mazarin*, L. or D. 8 fr.; No. 14, *Brasserie de la Grande-Maxéville*, L. or D. 10 fr.; No. 10, in the Passage Jouffroy, *Ronceray* (p. 8); Nos. 6-8, *Café de Madrid* (Brasserie Zimmer); No. 2, *Table-d'Hôte Blond*, L. or D. 4½ fr. S. side: No. 21, *Duval;* No. 1, *Boulant.* — To the N. of Boul. Montmartre: **Maurice*, 24 Rue Drouot (oysters). Rue du Faubourg-Montmartre: No. 4, *Capoulade*, in the Duval style; No. 7, *Chartier*, good. **Boilaive*, 2 Rue Geoffroy-Marie, a famous restaurant; *Duval*, 63 Rue La Fayette (Place Cadet); *Taverne Montmartre*, 61 Rue du Faubourg-Montmartre. — To the S. of Boul. Montmartre: *Tabary's*, 45 Rue Vivienne; *Maisonnette des Comédiens Russes*, 36 Rue Vivienne, L. 12 fr.; **Au Caneton*, 3 Rue de la Bourse, first-class, Russian; **Beaugé*, 10 Rue St-Marc, Passage des Panoramas, a noted old house; *Restaurant du Petit Coin*, 16 Rue Feydeau, good; *Taverne du Coq-d'Or*, 149-151 Rue Montmartre, L. 13, D. 14 fr.; *Saulnier*, 161 Rue Montmartre; *Duval*, 1 Rue du Quatre-Septembre.

Boulevard Poissonnière (Pl. R, 21; *III*). N. side: No. 32, *Taverne Brébant* (hotel, see p. 8), L. or D. 8 fr. S. side: No. 13, *Taverne Gruber*, L. or D. 6 fr.; No. 11, *Duval.*

Boulevard Bonne-Nouvelle (Pl. R, 24; *III*). N. side: No. 42bis, *Gardes*, L. or D. 4-7 fr.; Nos. 38-32, **Marguery*, next to the Gymnase, a famous house, frequented by business men and noted

for its 'sole Marguery' (hotel, see p. 8); No. 30, *Café-Restaurant de la Terrasse*, L. or D. 8 1/2 fr., incl. wine and coffee; No. 26, *Rougeot*, moderate prices, good. S. side: Nos. 37-35, *Brasserie du Fort-Carré;* No. 33, *Taverne du Gymnase*, L. 8 fr. — *Brasserie A la Pomme à Tell*, 32 Rue d'Hauteville.

2. Near the Tuileries Gardens and the Louvre.

Rue de Rivoli (Pl. R, 18, 20; *II*). **Continental* (p. 3), 3 Rue de Castiglione, with café; No. 194, *Duval*, and No. 192, *Regina* (p. 3), both in the Place de Rivoli; No. 172, in the Place du Palais-Royal, **Grand-Hôtel du Louvre* (p. 3); *Au Petit Voisin*, 5 Rue Cambon, plain but good; *Brasserie des Pyramides*, 3 Rue des Pyramides, American. — *Taverne Lyonnaise*, 8 Rue de l'Echelle, L. or D. 10 fr. — *Zelenka*, 12 Rue d'Argenteuil, and *Plzeňská Pivnice*, 6 Rue du 29 Juillet, Czechoslovak. — *Chinese Umbrella*, 8 Rue du Mont-Thabor, American. — Place du Théâtre-Français: Nos. 3-5 (1st floor), *Delpuech*, L. or D. 6 fr. — Rue St-Honoré (Pl. R, 18, 20; *II*): No. 390, *Kitty*, Russian; No. 161, *Café-Restaurant de la Régence*, and No. 159, *Café de l'Univers*, both in the Place du Théâtre-Français; **Café de Rohan* and *Léon* (No. 202; 1st floor; L. or D. 5 fr.), both at the corner of the Place du Palais-Royal. — **Cazenave*, 11 Rue Ste-Anne.

Palais-Royal (Pl. R, 21, *II*). *Café de la Rotonde*, N. side of the garden, L. or D. 8 fr.; *Grand-Vefour*, 81 Galerie Beaujolais, L. or D. 9 fr. (Pilsen beer).

To the E. of the Palais-Royal (Pl. R, 21, 20; *II, III*): **Au Bœuf à la Mode*, 8 Rue de Valois (an attractive old-fashioned house); *Duval*, 6 Rue Montesquieu (the chief house of this kind, and the only one with male waiters). — *Beaujolais*, 15 Rue des Petits-Champs, near the Bibliothèque Nationale.

3. In the Champs-Elysées and the Bois de Boulogne.

Those of the highest class are mentioned on p. 15.

In the Champs-Elysées District. **Ledoyen* (Pl. R, 14; *II*); *Les Champs-Elysées*, 63 Av. des Champs-Elysées, grill room and American bar. — Av. Matignon (Pl. R, 15; *II*): No. 1, *Rond-Point;* No. 5, *Franco-Italien;* No. 7, *Berkeley*, all three good. — Place Beauvau (Pl. R, 15; *II*): *Beauvau.* — *Café Marigny*, 27 Av. Marigny. — *Le Cabaret*, 4 Av. Victor-Emmanuel III, good. — *Hôtel San Regis*, 12 Rue Jean-Goujon (p. 6). — *Joseph*, Rue François-Premier, corner of Rue Pierre-Charron. — Place de l'Alma: *Chez Francis*, grill room, good. — Nos. 28-32, Av. d'Iéna, **Hôtel d'Iéna* (p. 4). — Place du Trocadéro (Pl. R, 8, 9; *I*): No. 2, *Brasserie du Coq.* — Boul. Delessert, No. 23, *Taverne des Tourelles.* — Av. Victor-Hugo (Pl. R, 9; *I*): No. 27, *Le Petit Durand*, good; No. 15, *Piccadilly.*

Adjoining the Bois de Boulogne. Near the Porte de Neuilly

(Pl. B, 9): **Le Chapon Fin*, 161 Av. de Malakoff, grill room; Av. de la Grande-Armée, No. 76, *Restaurant de la Terrasse* (Dehouve aîné), L. or D. 7½ fr.; No. 89, *Café-Restaurant des Sports;* No. 81, *Brasserie Excelsior;* No. 79, *Duval. — Paris-Bar*, 27bis Boul. Pereire, good. — *Gillet*, 27 Av. de Neuilly, L. or D. 15 fr. — Near the Porte des Sablons (Pl. B, 6): *Dehouve jeune*, 91bis Av. de Neuilly.

In the Bois de Boulogne (see Map, p. 239): *Chalet du Touring Club*, near the Porte Maillot; *Café-Restaurant du Jardin d'Acclimatation* (p. 242), L. 15, D. 20 fr.; *Café-Restaurant du Pavillon-Dauphine* (p. 240); *Pavillon Royal*, between the Porte Dauphine and the lakes; **Chalet des Iles* (p. 240), first-class; *Pavillon de la Cascade*, near the cascade (p. 240); **Ermitage de Longchamp* (p. 241). More modest: *Normandy*, near the E. bank of the Lac Inférieur; *Chalet de la Croix-Catelan*, at the cross-roads (p. 240); *Goûter de Bagatelle* (p. 241).

4. To the E. and N.E. of the Louvre, as far as the Bastille and the Place de la République.

The following are convenient for visitors to the Hôtel de Ville, Musée Carnavalet, Conservatoire des Arts et Métiers, etc.

To the E. of the Louvre. Rue de Rivoli: No. 83, *Hôtel Ste-Marie* (p. 7). — *Duval*, 10 Rue du Pont-Neuf, corner of Rue de Rivoli, and at 73 Rue de Rivoli; *Brasserie du Pont-Neuf*, 17 Rue du Pont-Neuf; *Chartier*, 21 Rue du Pont-Neuf; *Brasserie Dreher*, 1 Rue St-Denis (Place du Châtelet); *Restaurant Zimmer* and *Brasserie Chope du Châtelet*, both at the Châtelet Theatre. — Boul. Beaumarchais: No. 1, *Taverne Gruber*, No. 3, *Restaurant des Quatre-Sergents*, good, both in the Place de la Bastille.

To the N.E. of the Louvre. Near the Halles: **A l'Escargot*, 38 Rue Montorgueil (snails and pigs' trotters); *Monteil*, 6 Rue de la Réale, plain but good, closed in the evening; **A la Petite Normande* (Pharamond), 24 Rue de la Grande-Truanderie (tripe). Boul. St-Denis, S. side: No. 9, *Café de France*, and No. 11, *Duval*, both at the corner of the Boul. de Sébastopol; No. 15bis, *Taverne Gruber*, L. or D. 6 fr.; No. 17, *Taverne du Nègre*, L. or D. 8 fr. N. side: No. 14, and 1 Boul. de Strasbourg, **Maire*, first-class; No. 12, corner of Boul. de Strasbourg, *Café Français*, L. or D. 9½ fr., incl. wine and coffee. — No. 2 Boul. de Strasbourg, *Taverne de Namur*. — No. 137 Boul. de Sébastopol, near the Boul. St-Denis, *Brasserie à la Chope d'Alsace*. — Boul. St-Martin: No. 15, *Restaurant du Cercle* (1st floor), L. or D. 3¾ & 6 fr.; No. 21, *Brasserie Légeron-Vetzel. — Taverne de Paris*, 23 Place de la République, corner of Boul. St-Martin, L. or D. 8 fr.; No. 16, opposite, *Bisson*, in the style of the Bouillons Chartier; No. 19, *Brasserie de l'Espérance;* No. 17, *Duval;* No. 10, at the Hôtel Moderne (p. 9), *Grand-Café Américain* (Gruber), L. or D. 6 fr.

5. Near the Gare St-Lazare, Gare du Nord, Gare de l'Est, and Gare de Lyon, and in Montmartre.

Gare St-Lazare (Pl. B, 18): *Buffet*, next the Cour du Havre, L. or D. 9 fr. and à la carte; **Terminus*, at the hotel (p. 10), L. 18, D. 20 fr.; **Rome* (Garnier), 17 Rue du Havre, corner of Rue St-Lazare, first-class; **Brasserie Mollard*, 113-117 Rue St-Lazare, at the Hôtel Anglo-Américain (p. 10); *Café Scossa*, 14 Rue de Rome, corner of Rue St-Lazare, L. or D. 8 fr.; *Printemps* (grill room; hotel, see p. 10), 1 Rue de l'Isly, good; *Havre*, 109 Rue St-Lazare and Place du Havre; *Au Chateaubriand*, 98 Rue St-Lazare; *Fox*, grill-room, 26 Rue d'Amsterdam; *Britannia Tavern*, 24 Rue d'Amsterdam, English; *Duval*, 12-14 Rue du Havre and at the corner of the Rue de Rome and Rue de la Pépinière; *Chartier*, 44 Rue Pasquier.

Gare du Nord (Pl. B, 24): *Buffet*, to the right of the entrance, good; *Hôtel Terminus-Nord* (p. 10), 12 Boul. de Denain, *Café-Restaurant Lequen*, 9 Boul. de Denain, both opposite the station; *Brasserie Barbotte*, 25 Rue de Dunkerque (restaurant on 1st floor; L. or D. 7½ fr., incl. wine); *Brasserie Ducastaing*, 4 Boul. de Denain; *Victor's*, 4 Rue de Compiègne, English; *Duval*, 101-103 Boul. de Magenta, corner of Rue La Fayette.

Gare de l'Est (Pl. B, 24): *Brasserie Bougeneaux*, 9 Rue de Strasbourg, corner of the boulevard; No. 13, *Brasserie Tourtel*, L. or D. 8½ fr.; No. 8, *Cœurdoux*, plain but good; No. 6, corner of Rue d'Alsace, *Duval*; No. 5, *Terminus-Est*, at the hotel (p. 10). — *Brasserie Heidt*, 85 Boul. de Strasbourg; **Drouant*, 79 Boul. de Strasbourg, corner of Rue St-Laurent (oysters).

Gare de Lyon (Pl. R, G, 25): **Buffet* on 1st floor; *Café-Restaurant Imart*, 1 Rue de Lyon, corner of Boul. Diderot, L. or D. 8 fr., *Gruber & Cie.*, 21bis Boul. Diderot, L. or D. 6 fr., both opposite the station; *Duval*, 4 Rue de Lyon; *Hôtel Massilia* (p. 11), 13 Boul. Diderot, moderate; *Vianey*, 98 Quai de la Rapée.

In Montmartre (Pl. B, 17, 20). No. 14, Place de Clichy, at the beginning of the Av. de Clichy, *Brasserie Wepler*. — No. 3, Av. de Clichy, *Taverne de Paris* (interesting paintings); No. 9, *Brasserie Muller*, good; No. 10, *Jouanne* (Norman cuisine, cider). — *Duval*, 84 Rue de Clichy, near Place de Clichy. — *A l'Etoile du Nord*, 110 Boul. de Clichy, good. — *Restaurant des Artistes*, 11 Rue Lepic. — *Le Bon Bock*, 2 Rue Dancourt, L. or D. 7½ fr., incl. wine, good. — *Taverne Gavarnie*, 1 Rue Chaptal, corner of Rue Pigalle; *Au Neuvième Art*, 55 Rue Pigalle, Dutch. — *Taverne de l'Ermitage*, 6-8 Boul. de Clichy, L. or D. 8 fr.

In and near the Place Pigalle (Pl. B, 20) are several all-night restaurants much frequented after the theatres, such as the *Abbaye*, the *Rat-Mort*, and *Pigalle's*, all three in the Place Pigalle, and the *Restaurant Lajunie* and *Château Caucasien*, both at the corner of the Rue Pigalle and Rue Victor Massé.

6. On the Left Bank of the Seine.

Faubourg St-Germain (Pl. R, 17; *II, IV*): **Hôtel du Palais-d'Orsay* (p. 4; cheaper on the ground-floor, L. or D. 12 fr.). — *Pont-Royal Hotel* (p. 9), 37-39 Rue du Bac. — Boul. St-Germain: No. 262, *Légion-d'Honneur*; No. 172, *Brasserie de Flore* (first floor) and No. 170, *Duval*, both near the Place St-Germain-des-Prés; No. 142, *Rougeot; Little Brown Jug*, 15 Carrefour de l'Odéon, American. — **Hôtel Lutetia* (p. 4), entrance to restaurant at 43 Boul. Raspail and to café-brasserie in the Rue de Sèvres. — *Duval*, 67 Rue de Sèvres, near the Bon-Marché.

Near the Champ-de-Mars (Pl. R, 10, 11; *I*): *Taverne Européenne*, Place de l'Ecole-Militaire.

In or near the Quartier Latin (Pl. R, 19; *V*): *St-Michel*, Place St-Michel, corner of Quai des Grands-Augustins, good; *Taverne du Palais*, 5 Place St-Michel. — Quai des Grands-Augustins, near the Pont-Neuf: No. 51, **Lapérouse*, an old house of the highest class (closed on Mon.); No. 49, *Auberge des Navigateurs*, same management, new. — Boul. St-Germain: No. 98, *Bouillon-Restaurant des Ecoles-Réunies* (Chartier), opposite the Square de Cluny. — Boul. St-Michel. E. side: No. 25, corner of Rue des Ecoles, *Café-Restaurant Soufflet*, L. or D. 12 fr., good; No. 63, corner of Rue Soufflot, *Taverne du Panthéon*. W. side: No. 26, *Duval*; No. 34, *Boulant*, L. or D. 8 fr. — *Chinese*, 2 Rue de l'Ecole-de-Médecine and (plainer) 11bis Rue des Carmes. — Near the Luxembourg: *Café-Restaurant Voltaire* (p. 318), 1 Place de l'Odéon, good. — *Grill-Room Médicis*, 17 Rue de Médicis, good. — *Procope* (p. 271), 13 Rue de l'Ancienne-Comédie, L. or D. 3¾ or 6 fr.

Near the Gare Montparnasse (Pl. G, R, 16; *IV*): **Café-Restaurant Lavenue*, 1-3 Rue du Départ, at the Hôtel Lavenue (p. 11), with a noted cellar; *Restaurant des Trianons*, 5 Place de Rennes; *Taverne des Brasseries Dumesnil frères*, 73 Boul. du Montparnasse; *Café-Restaurant de Versailles*, 171 Rue de Rennes; *Duval*, 169 Rue de Rennes; *Duguesclin*, 81 Boul. du Montparnasse, in the Duval style. — Farther on, *Café-Restaurant de la Rotonde* (p. 23), 105 Boul. du Montparnasse, corner of Boul. Raspail, good (interesting paintings); *Boudet*, 213 Boul. Raspail, and *Jouven*, 124 Boul. du Montparnasse, both unpretending but clean; *Ste-Cécile*, 138 Boul. du Montparnasse; *Café-Restaurant de la Closerie-des-Lilas* (p. 23), Carrefour de l'Observatoire, L. or D. 8 fr. — *Natura-Vigor*, 13-15 Rue Notre-Dame-des-Champs, vegetarian.

Near the Jardin des Plantes (Pl. R, 22, G, 25; *V*): Buffet at the *Gare du Quai-d'Austerlitz*, good; *Restaurant de la Rotonde & Chalet du Jardin des Plantes*, Place Valhubert; *Café-Restaurant de l'Arc-en-Ciel*, 2 Boul. de l'Hôpital, opposite the Gare du Quai-d'Austerlitz.

4. Cafés. Pâtisseries. Tea Rooms.

The **Cafés** are one of the great features of Parisian life, though they are gradually being ousted by 'American bars' and tea-rooms. A few of the best only can be mentioned here. An hour may be pleasantly spent at one of the small tables in front of the cafés on the boulevards in watching the life of the streets. Most of the Parisian men spend their evenings at the cafés, where they take coffee, liqueurs, or beer, meet their friends, read the newspapers, or play billiards (pocketless tables) or cards. Letters also may be written at a café, the waiter bringing writing-materials on application ("de quoi écrire, s'il vous plaît"; gratuity). Most of the cafés are well supplied with French newspapers, but foreign journals are scarce. The cafés are allowed to remain open until 2 a.m.

The best cafés may be visited by ladies, though Parisiennes of the upper class rarely patronize them. Ladies if unaccompanied should avoid some of the cafés on the N. side of the Boul. Montmartre. — Good orchestras play in the evenings at many of the restaurants, cafés, and brasseries, especially on the boulevards. Cafés-concerts, see p. 34.

When coffee is ordered at a café in the early forenoon the waiter usually brings a large cup, with rolls and butter ('café complet'), which costs 2 fr. or more. In the afternoon the same order produces a small cup or glass of 'café noir', 'café nature', or 'filtre', which costs 75 c.-1½ fr. Iced coffee ('café glacé' or 'café liégeois') costs 3 fr. Cold coffee, served in a glass and diluted with water ('un mazagran'), will be found refreshing. At the more fashionable cafés a 'petit verre' of cognac, kirsch, rhum, curaçao, benedictine, or chartreuse costs 3-5 fr. — The charges for the 'consommations' are generally marked on the saucers on which they are served.

Déjeuner (6-10 fr.) and cold meat for supper may be obtained at many of the cafés.

Beer ('blonde' or 'brune') is to be had at all the cafés, 'un bock' or 'un quart' costing 60 c.-1½ fr., 'un demi' or 'un double' 1¼-2 fr.; the measure, however, is smaller than at the 'brasseries'. English beer costs 2½-3 fr. a bottle.

'Apéritifs' or 'appetizers' (1-2½ fr.), with or without water ('à l'eau' or 'sec'), are largely consumed before meals. Among these are vermouth, menthe (white or green), bitters or amers, anisette, and quinquina. A whisky and soda costs about 6 fr. Absinthe is prohibited. — 'Sirops', or fruit-syrups (from 1½ fr.) with water, are to be had in various flavours: groseille, framboise, grenadine, cassis, orgeat (made from almonds), etc. Lemon-squash ('un citron pressé'), sorbet (water-ice), and ices (2-3 fr.) are also in vogue.

Grands Boulevards. Boul. des Capucines. N. side: No. 12, *Café de la Paix* (p. 15; foreign newspapers; also a restaurant, like many of the other cafés); No. 4, *Café Américain* (p. 16). S. side: No. 1, *Café-Glacier Napolitain* (ices). — Boul. des Italiens S. side: Nos. 1-3, *Café Cardinal* (p. 17). — Boul. Montmartre. N. side: No. 20, *Café d'Angleterre* (p. 17), etc. — Boul. Bonne-Nouvelle: No. 39, *Café Prévost*, noted for chocolate after the

theatre. — Boul. St-Denis, Nos. 9 and 12, corners of Boul. de Sébastopol and Boul. de Strasbourg, *Café de France* and *Café Français* (commercial). — Boul. St-Martin: No. 2bis, *Café Balthazard.* — Place de la République: No. 10, *Grand-Café Américain* (p. 19).

Palais-Royal. In the garden: *Café de la Rotonde* (p. 18), most frequented during concerts. — Rue St-Honoré, No. 161, in the Place du Théâtre-Français, *Café de la Régence,* founded in 1718, a famous rendezvous of chess-players; No. 159, *Café de l'Univers* (p. 18). — No. 1, Place du Palais-Royal, *Café de Rohan* (p. 18).

Quartier Latin. The numerous cafés in the Boul. St-Michel are chiefly frequented by students and 'étudiantes': No. 25, *Café Soufflet* (p. 21), corner of Rue des Ecoles; No. 20, corner of Boul. St-Germain, *Café du Musée-de-Cluny;* No. 35, *Café de la Source;* No. 47, *Café d'Harcourt;* No. 65, *Café Mahieu,* corner of Rue Soufflot. — *Café de la Closerie-des-Lilas,* Carrefour de l'Observatoire, corner of Boul. du Montparnasse; *Café de la Rotonde,* 105 Boul. du Montparnasse, frequented by artists (p. 21). — *Café Voltaire,* 1 Place de l'Odéon (p. 21; senators and professors).

The **Brasseries** are for the most part enumerated under the heading of restaurants (see p. 16). In some of them, however, beer is the sole attraction: *Zimmer,* 28-30 Rue Blondel; *Jacqueminot-Graff,* 119 Rue St-Lazare, nicely fitted-up in the Alsatian style; *Brasserie Alsacienne Flo,* Cour des Petites-Ecuries (Pl. B, 24; *III*). — On the left bank of the Seine: *Brasserie des Bords du Rhin,* 151 Boul. St-Germain; *Balzar,* 49 Rue des Ecoles; etc.

The **Wine Shops** ('débits de vins'), very numerous, are chiefly frequented by the lower classes. The wine is usually drunk at the polished pewter counter ('zinc'). Outside some of these taverns may be noticed finely wrought iron or brass window-gratings of the 18th cent. and earlier, to which riders used to attach their horses.

The most noted **Pâtisseries,** much frequented by ladies, are: *Favart* (Julien jeune), 9 Boul. des Italiens, corner of Rue Favart; *Frascati* (Lesaffre), 23 Boul. Montmartre; *Guerbois fils,* 6 Rue Croix-des-Petits-Champs; *Ragueneau,* 202 Rue St-Honoré, opposite the Magasins du Louvre; *Chiboust,* 163 Rue St-Honoré, Place du Théâtre-Français; *Rumpelmayer,* 226 Rue de Rivoli; *Bourbonneux,* 14 Rue du Havre; *Coquelin,* 67 Rue de Passy; *Rey,* Place Victor-Hugo; *A la Dame Blanche,* 196 Boul. St-Germain (ices); *Guerbois,* 53 Rue de Sèvres (opposite the Bon Marché).

The Boulangeries-Pâtisseries are less pretending: *Ladurée,* 16 Rue Royale; *Wanner,* 3 Rue de la Chaussée-d'Antin; etc.

The Petites Pâtisseries are stalls for the sale of cakes, buns, etc.; e.g. 18 Boul. St-Denis (*'A coupe-toujours'*), 3 Boul. Bonne-Nouvelle (*'Brioches du Soleil'*), and 5bis Boul. Bonne-Nouvelle, at the beginning of Rue de la Lune (*'Brioches de la Lune'*).

Tea Rooms. Afternoon tea ($1^1/_4$-$2^1/_2$ fr., cakes from 1 fr. each) has become quite a fashionable institution of late years, chiefly between 4.30 and 6.30 o'clock. The favourite resorts vary from time to time. Among them may be mentioned the *Ritz* (p. 2); *Rumpelmayer* (p. 23; L. 13 fr.); *Colombin*, 5 and 6 Rue Cambon; *Ciro* (p. 15); *Hôtel de Crillon* (p. 2); *Mirabeau* (p. 2); *Carlton* (p. 3); *Claridge's* (p. 3); *Thé Volney-Chatham*, at the Hôtel Chatham (p. 3); *Restaurant du Pré-Catelan* (p. 15); *Thé Récamier*, 24 Rue du Mont-Thabor; *A la Marquise de Sévigné*, 11 Boul. de la Madeleine, 47 Rue de Sèvres, etc. (chocolate also); *Pihan*, 4 Rue du Faubourg-St-Honoré; *Compagnie Anglaise*, 6 Av. Victor-Emmanuel III; *W. H. Smith & Sons' Tea Rooms*, 248 Rue de Rivoli; *Kardomah*, 1 Rue de l'Echelle, corner of Rue de Rivoli; *Médova*, 3 Rue de l'Echelle; *Lee*, 6 Rue Halévy and 24 Rue Royale; *Dovet*, 17 Rue de Rome; *Montaber*, 26 Boul. des Italiens (light meals; open till 1 a.m.); *British Dairy Co.*, 8 Rue Cambon (English cakes).

The Crémeries or Laiteries are unpretending dairies which supply breakfast and a simple luncheon.

Confectioners, see p. 51.

Wine Stores. *Bodega*, 234 Rue de Rivoli, corner of Rue de Castiglione; *Adega*, 10 Rue des Pyramides; *L. Fontaine*, 14-18 Place du Marché-St-Honoré (French wines); *Sandeman*, 5 Rue Royale (port wine).

5. Baths. Hairdressers.

Baths. Warm Baths ('bain ordinaire' $1^1/_4$-$2^1/_2$ fr., towels extra): *Hydrothérapie de la Bourse*, 3 Rue des Colonnes (bath 3-7, douche 3 fr.); *Bains Ste-Anne*, 63 Rue Ste-Anne; *Chantereine*, 39 Rue de Châteaudun; *Gymnasium*, Passage de l'Opéra, 19 Galerie de l'Horloge (bath $2^1/_2$-6, douche 3 fr.); *Bains du Colisée*, 14 Rue du Colisée, near the Champs-Elysées; *Cambacérès*, 28 Rue Cambacérès; *Racine*, 5 Rue Racine; *Bains de l'Observatoire*, 169 Boul. du Montparnasse and 126 Rue Notre-Dame-des-Champs.

Turkish, Vapour, and other Baths: *Hammam*, 18 Rue des Mathurins, corner of Rue Auber (entrance for ladies, 47 Boul. Haussmann; Turkish bath 15 fr.).

Swimming Baths in the Seine, open from May 1st to Sept. 30th: *Grande Ecole de Natation*, Quai d'Orsay, near the Pont de la Concorde, one of the best of its kind; *Bains du Pont-Neuf*, Quai de la Mégisserie; *Bains du Pont-Solférino* (for ladies), Quai des Tuileries.

Hairdressers ('coiffeurs') are to be found in nearly every street, often in the entresol of the house. The ordinary charge for haircutting ('taille de cheveux') or shaving ('barbe') is $1^1/_2$-3 fr.

(besides gratuity); shampooing, 'frictions' (dry shampoo), and such extras are generally dear. Offers of perfumery, etc., should be declined, as the prices are higher than at the shops. LADIES' HAIRDRESSERS: *Lecomte*, 20 Rue Daunou; *Valentin*, 25 Rue Royale; etc. These are expensive, especially if they attend customers at home (15 fr. or more).

Shoeblacks ('cireurs') are to be found at the 'Palais-Royal' Métro station, the Gare St-Lazare, etc.

6. Conveyances.

Lost Property Office, 1 Rue de Lutèce (see p. 263).

Paris has led the way in modern modes of transport. In 1662, under Louis XIV., if not earlier, coaches, called 'fiacres', plied for hire, the name being derived from the inn of St-Fiacre, in the street of that name. An attempt to organize a service of omnibuses also was made at that period, but success was not achieved until 1827-28. London followed suit in 1829. Since 1900 many new electric railways and tramways have been opened, in particular the Métropolitain and the Nord-Sud railways (p. 26).

Cabs (tariff, see Appx., p. 64). Horse-drawn cabs ('voitures de place') have been almost entirely superseded by motor cabs ('taxis'), with indicators showing the fare due for each drive. The pace at which the latter are driven, even in the busiest streets, is remarkable. Some cabs are electrically heated ('taxi chauffé'), and a few cycle-car taxicabs ('taxi-monoplaces'; 25 % cheaper), seating one passenger only, have recently been introduced. The driver expects a gratuity of ½-1 fr., according to distance. Late at night, after the theatre for example, the drivers may decline to go anywhere outside of their own quarter. Complaints may be made to an 'agent de police', and the driver may be asked for his number.

The so-called 'voitures de grande remise' are motor-cars of a superior type, more suited for sight-seeing or paying visits than the ordinary taxis. They have stands near the Opéra, Madeleine, etc., and often wait at night outside the chief places of amusement. The usual charge is 100 fr. for half-a-day, or 130 fr. for a whole day (from 9 or 10 a.m. till 6 p.m. or from 2 p.m. until after the theatre); gratuity 10-15 fr. Short drives according to bargain. Carriages required for a longer period should be engaged through the hotel or at the Compagnie Générale des Voitures, 1 Place du Théâtre-Français.

Motor Omnibuses ('autobus') and **Tramways** cross the city in every direction from about 6 a.m. till 12.30 a.m. To pick out the required line from the long list (see Appx., pp. 38-58) is a tedious process, but the task will be considerably facilitated by a

reference to the Itinerary Plan at the end of the Appendix (on which the tramway-lines are marked in red) and to the list of conveyances passing the most important points (Appx., pp. 58-61). Most visitors will be content to note those that pass near their hotel. Information as to the others may be obtained at the nearest omnibus or tramway bureau, or from an 'agent de police'. Interpreters in uniform are to be found at the busiest points. — Nearly all the trams and buses belong to the *Société des Transports en Commun de la Région Parisienne* ('T. C. R. P.'; head office, 53bis Quai des Grands-Augustins), which publishes an excellent guide (3 fr.).

The interior of the vehicles is divided into two classes. The platforms count as second-class, but the two or three seats at the first-class end of the platforms on most of the trams count as first-class, and if two tramcars are running coupled, the whole of one car is first-class and the whole of the other second-class. The different lines of omnibuses are distinguished by letters, those of the tramways by numbers. Additional vehicles, marked by a stroke through the distinguishing letter or number, are run over the busiest portions of the route. From 1 to 5 a.m. there are all-night services (once every hour) between the Place du Châtelet and some of the city gates (comp. the Appx., p. 47).

The trams and buses stop at fixed points only. The compulsory stations ('arrêts obligatoires') are indicated by red, the optional stoppages ('arrêts facultatifs') by green notices. Below these notices are placed, at the most frequented points, books of numbered tickets ('numéros d'ordre') for the various directions. By taking and presenting one of these tickets, intending passengers secure seats in the order of their arrival (disabled soldiers, the blind, and women with babies take precedence). When all the places are filled, the fact is announced by a placard with the word 'complet'. Those who wish to get in at an 'arrêt facultatif' must make a sign to the driver; the conductor must of course be notified, or a bell rung, when the passenger wishes to alight.

The fares on all the bus and tram lines within Paris are 45 c. per section 1st class, and 30 c. 2nd class; for two sections, 1st class 60, 2nd class 45 c.; for three sections, 75 c. and 55 c.; for each further section 15 c. and 10 c. There are no through-tickets. The fare for the all-night services (see above) is $1^1/_2$ fr. Beyond the fortifications the sections are of different lengths, and the fares vary.

The **Métropolitain** ('Métro') and **Nord-Sud** are underground electric railways, opened in 1900 and 1910 respectively. They now form the most important means of communication in Paris. See Appx., pp. 31-38, and Itinerary Plan at the end, where the lines are marked in blue. Both lines run through vaulted and well-ventilated tunnels, about 23 ft. in breadth, and occasionally over via-

ducts. The stations are about $^1/_3$ M. apart. Some of them are provided with moving staircases or lifts. There are no smoking carriages.

Trains run every 3-6 min. between 5.30 a.m. and 12.30 a.m. They are often crowded, and the stoppages are short. The doors close automatically, and passengers should keep clear of them as the train is starting. Uniform fares: 1st cl. 60 c., 2nd cl. 35 c.; workmen's tickets (before 9 a.m.) 40 c. there and back. Every ticket is available for any station on the lines of either company, so that it is unnecessary to mention at the booking-office the name of one's destination. Each line is known by the names of its two terminal stations (e.g. 'Vincennes-Maillot'), and to choose the right platform it is essential to know in the direction of which terminus one's destination lies (comp. the railway plan in the Appx.). Tickets are checked at the entrance to the platform, and again in the first-class cars. Used tickets are not collected at the end of the journey and should be deposited in the basket at the exit of the platform. Packets of ten tickets (available at any station) are on sale and obviate waiting in the queues at the booking office. Return tickets are issued for the second class only.

River Steamers. The 'bateaux-omnibus', or 'bateaux-mouches', small but speedy screw-steamers plying on the Seine, are recommended in fine weather, as they afford a good view of the quays and banks of the river. They belong to the Société des Transports (p. 26) and ply from *Maisons-Alfort* (p. 415) to *Suresnes* (p. 342). Fares: per section 15-50 c. (Sun. 30-80 c.); for the complete journey 1 fr. 50 c., Sun. 2 fr. 80 c. One class only. Tickets are issued on the piers, but sometimes on the boats; they are given up on disembarking. Boats run at frequent intervals, especially in the afternoon.

Chemin de Fer de Petite-Ceinture. This line, known as 'La Ceinture', forms a circle of about 21 M. round Paris, within the fortifications, with branches to the Gare du Nord (Pl. B, 24; p. 207) and the Champ-de-Mars (Pl. R, 8, *I*; p. 312). For details, see Appx., p. 63.

Trains run in both directions every 20 min. in the morning and evening (more frequently on Sun.), and perform the circuit in about 1 hr. 40 min. (views only between Auteuil and Vaugirard and at the upper crossing of the Seine). There is no third class. The fares are 1 fr. 5 c. or 60 c. to the first or second station from the point of departure (return 1 fr. 65 c. or 70 c.), and 1 fr. 50 c. or 70 c. beyond that distance (return 2 fr. 40 c. or 1 fr. 30 c.). The seats on the outside ('impériale') are not recommended, as they are very draughty and exposed to dust and smoke.

The *Chemin de Fer de Grande-Ceinture*, which forms a wide circle round Paris, has few trains and is chiefly used for goods-traffic.

7. Postal Information.

	Inland	Foreign
Letters	25 c. for 20 gr., 45 c. for 50 gr., 60 c. for 100 gr., 80 c. for 200 gr., then 30 c. per 100 gr.	75 c. for 20 gr., then 40 c. per 20 gr.
Post Cards	20 c.	45 c.
Printed Papers	5 c. for 50 gr., 10 c. for 100 gr., then 15 c. per 100 gr.	15 c. per 50 gr.
Newspapers	2 c. for 60 gr., 3 c. for 75 gr., then 1 c. per 25 gr.	15 c. per 50 gr.
Registration	60 c.	75 c.
Telegrams	1 fr. 50 c. for 10 words, then 20 c. per word.	See p. 29.

Post Office. The *Poste Centrale*, or General Post Office, is in the Rue du Louvre (Pl. R, 21, *III*; see p. 193). There are also 120 'bureaux de poste', with blue lamps at night. Among these we may mention: 3 Rue de Castiglione (Hôtel Continental); 3 Rue Boissy-d'Anglas, near the Place de la Concorde; and 20 Boul. des Italiens.

The offices are open on week-days as a rule from 8 a.m. till 7 p.m., but a few keep open till 11 p.m. On Sundays and holidays certain offices only (but not the G.P.O.) are open, and then mostly from 8 to 9 a.m. only. The following offices are open daily (including Sun.) till 11 p.m.: 9 Rue des Halles; 2 Rue de la Bastille; 104 Rue Monge; 20 Rue Tournon, and 124 Rue La Boëtie. The office at 103 Rue de Grenelle is open day and night (including Sun.), and that at 4 Place de la Bourse is open all night for telegrams.

Letters addressed 'poste restante', without specification of any branch office, go to the General Post Office, where they may be obtained between 8 a.m. and 7 p.m. on week-days on proof of the addressee's identity (usually by a passport; charge 20 c.).

Letter-boxes ('boîtes aux lettres') are to be found outside most of the tobacconists' shops (with red lamps, not lighted at night), where also stamps ('timbres poste') may be purchased; letter-boxes will also be found attached to walls and inside lamp posts (denoted by blue lamps). The last clearance of the letter-boxes for the evening mails takes place between 4.30 and 11 p.m., but most of the offices have a special 'boîte pour les levées supplémentaires', where late letters, with an additional 15 c. stamp, may be posted 40 or 50 min. after the ordinary clearance.

Air Mail. Letters and other postal packets, registered or unregistered, to a maximum weight of 2 kg., may be sent to London for 1 fr. express-fee and 25 c. per 20 gr., in addition to the ordinary tariff.

Parcels, though known as 'colis postaux', are not transmitted by the French Post Office, but by a private firm with its head-office at 23 Rue du Louvre (Pl. R, 21; *III*) and 650 branch-offices (usually at tobacconists' shops or at branch post offices). The parcel must not contain anything in the nature of a letter.

Within Paris. Parcels must not exceed 10 kg. (22 lb.) in weight. The charges are 60 c. per parcel up to 5 kg., and 1 fr. above that weight.

Provincial Parcels. Parcels not exceeding 10 kg. (22 lb.) in weight may be forwarded at a charge of 1 fr. 35 c. up to 3 kg., 1 fr. 85 c. up to 5 kg., and 3 fr. up to 10 kg., delivered at a railway station or post office; 60 c. extra if delivered at a private address.

Foreign Parcels. Parcels not exceeding 1 kg. 360 gr. (3 lb.) may be sent to Great Britain at a charge of 3 fr. 90 c.; not exceeding 3 kg. (7 lb.) for 5 fr. 65 c.; not exceeding 5 kg. (11 lb.; maximum weight) for 6 fr. 90 c. Parcels may be sent also to London by air at higher rates but with no limit of weight. To Belgium or Germany $1^1/_2$ fr. for 1 kg., $2^1/_2$ fr. for 5 kg., $4^1/_2$ fr. for 10 kg. To Denmark 3 fr. for 1 kg., $4^3/_4$ fr. for 5 kg. To Italy 3 fr. 90 c. for 1 kg., 4 fr. 40 c. for 5 kg. To Holland 3 fr. for 1 kg., 4 fr. 65 c. for 5 kg. To Norway $4^1/_2$ fr. for 1 kg., $7^1/_2$ fr. for 5 kg. To Austria $3^1/_2$ fr. for 1 kg., $4^1/_2$ fr. for 5 kg. To Switzerland 1 fr. 75 c. for 1 kg., 2 fr. 90 c. for 5 kg., 5 fr. 25 c. for 10 kg. To Spain 2 fr. 65 c. for 1 kg., 3 fr. 95 c. for 5 kg. Foreign parcels must be sealed.

Telegraph. The offices are generally open during the same hours as the post offices (see p. 28).

Week Days. The following offices are open till 11 p.m.: 2 Rue de la Bastille; 124 Rue La Boëtie; 73bis Rue du Faub.-St-Denis; 8 Rue Gluck; 19 Rue d'Amsterdam. Till midnight: 20 Boul. des Italiens. All night (including Sun. and holidays): 103 Rue de Grenelle and 4 Place de la Bourse.—*Sundays.* From 7 a.m. till midday: 9 Rue des Halles. From 8 a.m. till 7 p.m.: General Post Office. Till 9 p.m.: 1 Av. de la République; 2 Rue de la Bastille; 173bis Rue du Faub.-St-Denis; 22 Rue Littré; 124 Rue La Boëtie; 8 Rue Gluck; 19 Rue d'Amsterdam. Till 10 p.m.: 20 Boul. des Italiens. All night: 103 Rue de Grenelle and 4 Place de la Bourse.

The rates per word to foreign countries are as follows (reckoned in gold francs): to Great Britain, Sweden, Poland, Czechoslovakia, or Serbia, 25 c.; Ireland or Bulgaria 29 c.; Switzerland or Belgium 15 c.; Germany, Spain, or Italy 18 c.; Holland $18^1/_2$ c.; Austria $21^1/_2$ c.; Denmark or Portugal 22 c.; Hungary $28^1/_2$ c.; Norway, Greece, or Roumania 32 c.; Turkey 50 c.; Russia 53 c. For the United States the rate varies according to distance: to New York or Boston 1 fr. 5 c., to Chicago 1 fr. 35 c. (by wireless 90 c. and 1 fr. 20 c.).

Western Union Telegraph Co., 1 Rue Auber; *Commercial Cable Co.*, 24 Boul. des Capucines and 49 Av. de l'Opéra.

Wireless Telegrams for abroad are accepted at any post office. For European countries the rates are the same as for ordinary telegrams, for extra-European countries they are considerably lower.

There is also a **Pneumatic Post** for messages within Paris and to certain places in the environs: letter-cards ('petits bleus') or letters, up to 7 gr. 75 c.; letters up to 15 gr. 1 fr. 25 c., up to 30 gr. (maximum weight) 2 fr.

Telephone. Messages may be telephoned from the 'cabines' at nearly all the post offices. Tariff within Paris, 25 c. per 3 minutes.

8. Theatres. Music Halls. Cabarets. Cinemas. Dancing.

Theatres. The French are enthusiastic playgoers, and Paris is the most theatre-loving of cities. Some of the theatres will impress the stranger as old-fashioned, cramped, and dingy, but remain nevertheless as fashionable as the luxurious modern houses. Performances generally begin between 8 and 9 p.m. (usually $^1/_4$ hr. after the advertised time), and last till about midnight. At most of the theatres matinées are given in winter on Sundays and holidays, and often on Thursdays. Dress rehearsals ('répétitions générales') are fashionable functions (adm. by invitation only). On the Fête Nationale (July 14th) gratuitous performances are given. Some of the theatres (but not the Opéra and the Théâtre-Français) are closed in summer, or are occupied by inferior companies.

An acquaintance with colloquial French, acquired only by prolonged residence in the country, is necessary for the appreciation of the acting; visitors are advised to purchase the play to be performed and to read it beforehand. The official programmes (often containing a résumé of the play) are sold only in the theatres themselves. *Comœdia*, published daily (25 c.), contains lists of the actors appearing the same evening at the different theatres. The beginning of the play is proclaimed by three knocks on the boards.

The seats are neither arranged nor named alike in all the theatres. Besides the floor of the house ('rez-de-chaussée') there are usually three or four galleries ('balcon', 'galerie', or 'étage'); 'le rang' is the row. Stage-boxes are called 'avant-scènes' ('du rez-de-chaussée', 'de balcon', etc.), parquet-boxes 'baignoires' or 'loges du rez-de-chaussée'. The best seats are usually the 'fauteuils d'orchestre', or orchestra stalls, behind which are the 'stalles d'orchestre' and farther back, in the state and some other theatres, the 'parterre', which answers to the English 'pit'. The side-seats, 'strapontins' (bracket-seats), and seats in the upper galleries should be avoided. The 'fauteuils de balcon' and the 'loges de face' of the first or second gallery are good seats, especially for ladies. Ladies are generally required to remove their hats, especially in the fauteuils d'orchestre, the fauteuils de balcon, and in the front rows of the galleries. In the state theatres they are not admitted to the 'parterre'.

In the best seats at the principal theatres evening dress is usual, especially during the height of the season.

Seats, numbered and reserved, should be booked several days in advance at the office of the theatre ('bureau de location', generally open from 10 or 11 to 6 or 7), where a plan of the interior is shown. Seats booked thus ('en location') often cost $^1/_2$-2 fr. more than at the door ('au bureau'), but this extra expense is advisable in the case of a popular piece. Box-places, however, are mostly taken the same evening at the door, unless a whole box (4-8 seats) is engaged. Seats may also be secured beforehand through the hotels, at the

Grands-Magasins (p. 48), and at the Hall des Grands Régionaux, 25 Boul. Poissonnière; but at the theatrical agencies in the boulevards the booking-fee demanded is often 5 fr. or more. Strangers are cautioned against purchasing their tickets from vendors in the street.

Tickets taken at the door do not always entitle the purchaser to a reserved seat, but he may demand to be allotted any vacant seat on the 'feuille de location', or list of seats booked for the night.

Overcoats, hats, and umbrellas may be left at the 'vestiaire' or cloak-room (fee $^1/_2$-1 fr. for each person). Men often keep their hats on till the curtain rises. The 'ouvreuse', who shows the spectators to their seats, expects a gratuity of $^1/_2$-1 fr.

OPERA.

The Opéra (Pl. B, R, 18, *II;* p. 75), a state theatre for grand opera and ballet, is the rendezvous of the Parisian beau monde, especially on subscribers' days, Mondays and Fridays, when there are fewer seats available for the public. Evening-dress is de rigueur in the best seats. The advance booking office (open 11-5.30) is in the Rue Auber.

Fauteuils de balcon, front row 42, other rows 40 fr.; fauteuils d'orchestre, baignoires, premières loges 40 fr.; stalles de parterre (men only) and deuxièmes loges de face 30 fr.; avant-scènes des deuxièmes loges and deuxièmes loges de côté 25 fr.; troisièmes loges de face 20 fr.; troisièmes loges de côté 15 fr.; fauteuils du quatrième amphithéâtre 12 fr.; quatrièmes loges 10 fr.; stalles de face du quatrième amphithéâtre and cinquièmes loges 7 fr.; stalles de côté du quatrième amphithéâtre 3 fr.

The Opéra-Comique (Pl. R, 21, *II, III;* p. 77), Place Boieldieu, a state theatre, was intended for lighter operas, but has latterly been devoted to lyrical and romantic dramas of high artistic quality. Excellent acting and scenery. Orchestra stalls 24, parterre 14 fr.

Théâtre des Champs-Elysées (Pl. R, 12, *I;* p. 228), 15 Av. Montaigne, with two auditoria, one for musical plays and another for comedies (see p. 32). The Studio des Champs-Elysées (p. 33) is next door.

Gaîté-Lyrique (Pl. R, 24, *III;* p. 196), Square des Arts-et-Métiers, a municipal theatre, for light opera. Orchestra stalls 12$^1/_2$ and 15 fr.

OPERETTA.

Bouffes-Parisiens (Pl. R, 21; *II*), 4 Rue Monsigny and Passage Choiseul, an old and small, but very fashionable theatre for operettas and light comedies. Orchestra stalls 30 fr.

Trianon-Lyrique (Pl. B, 20), 80 Boul. de Rochechouart, subsidized by the municipality, popular. Orchestra stalls 12$^1/_2$ fr.

Apollo, Rue de Clichy (Pl. B, 18), under reconstruction.

DRAMA AND COMEDY.

The Théâtre-Français (Pl. R, 21, *II;* p. 84), or *Comédie Française*, a state theatre, is the great home of classic art, and also of the serious modern drama.

Avant-scènes 27 fr. 75 c.; fauteuils de balcon 25 fr. 75 c.; fauteuils d'orchestre 24 fr. 75 c.; 1res loges 18 fr. 75 c.; baignoires 17 fr. 75 c.; avant-scènes des 2es loges and 2es loges (first row) 13 fr. 75 c.; 2es loges découvertes 11 fr. 75 c.; 2es loges de côté 10 fr. 75 c.; 3es loges de face 8 fr.; parterre, 3e loges and avant-scènes 5 fr.; stalles de 3e galerie (first row) 4 fr.; fauteuils de la 4e galerie (de face) and stalles de 3e galerie (second row) 3 fr.; fauteuils de 4e galerie (de côté) 2½ fr.; amphithéâtre 2 fr.

The Odéon (Pl. R, 19, *IV, V;* p. 317), near the Luxembourg, is the second state theatre for classical and modern drama. Orchestra stalls 12 & 13 fr.

Gymnase (Pl. R, 24, *III;* p. 79), 38 Boul. Bonne-Nouvelle, one of the best theatres in Paris, directed by Henry Bernstein, the dramatist. Orchestra stalls 30 fr.

Comédie des Champs-Elysées, 15 Av. Montaigne, at the Théâtre des Champs-Elysées (Pl. R, 12, *I;* p. 228). Modern comedies. Orchestra stalls 30 fr.

Vaudeville (Pl. R, 18, 21, *II;* p. 77), at the corner of Rue de la Chaussée-d'Antin and Boul. des Capucines. Orchestra stalls 20 fr.

Renaissance (Pl. R, 24, *III;* p. 80), 20 Boul. St-Martin, adjoining the Théâtre de la Porte St-Martin. Orchestra stalls 25 & 30 fr.

Porte St-Martin (Pl. R, 24, *III;* p. 80), 18 Boul. St-Martin. Orchestra stalls 16 & 25 fr.

Théâtre Antoine (Pl. R, 24; *III*), 14 Boul. de Strasbourg. Orchestra stalls 15 & 18 fr.

Variétés (Pl. R, 21, *III;* p. 78), 7 Boul. Montmartre, famous for farces and operettas. Orchestra stalls 25 fr.

Théâtre Sarah-Bernhardt (Pl. R, 23, *V;* p. 175), Place du Châtelet, directed by Sarah Bernhardt until her death in 1923 and now by her son. Romantic drama. Orchestra stalls 20 & 25 fr.

Théâtre de Paris (formerly Théâtre Réjane; Pl. B, 18), 15 Rue Blanche, very fashionable. Orchestra stalls 20 & 25 fr.

Athénée (Pl. R, 18, *II;* p. 75), Square de l'Opéra; light comedies. Orchestra stalls 25 fr.

Théâtre Marigny (Pl. R, 15, *II;* p. 70), Av. Marigny, Champs-Elysées; revues, comedies, farces, and also operettas. Orchestra stalls 14 & 19 fr.

Théâtre Fémina (Pl. R, 12; *I*), 90 Av. des Champs-Elysées. Modern pieces and occasional operettas. Orchestra stalls 16-26 fr.

Théâtre Mogador, 25 Rue Mogador (Pl. B, 18; *II*). Orchestra stalls 20 fr.

Théâtre des Arts (Pl. B, 14; formerly Théâtre des Batignolles), 78bis Boul. des Batignolles, for advanced modern drama ('théâtre d'avant-garde'), like the next three theatres. Orchestra stalls 15-25 fr.

Théâtre du Vieux-Colombier (Pl. R, 16; *IV*), 21 Rue du Vieux-Colombier, a small theatre (360 seats) in the Quartier Latin, founded

in 1913. Classical and serious modern plays of an intellectual character, in simple and artistic settings.

Atelier, Place Dancourt (Pl. B, 20; formerly Théâtre Montmartre). Intellectual modern plays.

Maison de l'Œuvre, 55 Rue de Clichy (Pl. B, 18), founded in 1892, is directed by M. Lugné-Poë and subsidized by the state. It stages new plays by French authors and foreign plays not previously performed in France. Tickets are issued to subscribers only.

Théâtre Edouard VII, Rue Edouard VII (Pl. R, 18, *II;* p. 74). Comedies, often by Sacha Guitry. Orchestra stalls 25 & 30 fr.

Théâtre de l'Etoile, 136 Av. des Champs-Elysées (Pl. B, 12; *I*). Sacha Guitry in his own comedies and revues. Adm. 20-40 fr.

Nouveautés, 24 Boul. Poissonnière (Pl. R, 21; *III*), for comedies and revues. Orchestra stalls 30 fr.

Palais-Royal (Pl. R, 21, *II;* p. 85), 38 Rue Montpensier, N.W. corner of Palais-Royal; a small theatre famous for its broad farces. Orchestra stalls 25 & 30 fr.

The following five theatres give broad farces for the simplest section of the public at popular prices: Théâtre Déjazet (Pl. R, 27, *III;* p. 81), 41 Boul. du Temple; Théâtre de Cluny (Pl. R, 19; *V*), 71 Boul. St-Germain; Folies-Dramatiques (Pl. R, 24, 27; *III*), 40 Rue de Bondy, facing the Boul. St-Martin; Scala (Pl. R, 24; *III*), 13 Boul. de Strasbourg; Eldorado (Pl. R, 24; *III*), 4 Boul. de Strasbourg.

Châtelet (Pl. R, 20, *V;* p. 175), Place du Châtelet, a municipal theatre, very roomy, for spectacular melodrama and popular ballet. Orchestra stalls 6-19, parterre 7 fr.

Nouvel-Ambigu (Pl. R, 24, *III;* p. 80), 2ter Boul. St-Martin; melodramas and farces. Orchestra stalls 15 & 20 fr.

The *Théâtre National Populaire* is a state-subsidized organization which gives occasional performances at the Trocadéro (p. 234) of good plays at popular prices.

Among the small but very fashionable **Théâtres à Côté** are: Théâtre des Capucines (Pl. R, 18; *II*), 39 Boul. des Capucines (fauteuil 30 fr.); Théâtre Michel (Pl. B, 18; *II*), 38-40 Rue des Mathurins (orchestra stalls 25 fr.); Théâtre Daunou, 7 Rue Daunou (Pl. R, 18, *II;* orchestra stalls 30 fr.); Théâtre de la Potinière, 7 Rue Louis-le-Grand (Pl. R, 18, *II;* 15-25 fr.); Théâtre de l'Avenue (Pl. R, 15; *II*), 5 Rue du Colisée, opened in 1924; Comédie Caumartin (Pl. R, 18; *II*), 25 Rue de Caumartin ($12^1/_4$-$30^1/_4$ fr.); Studio des Champs-Elysées, 15 Av. Montaigne, adjoining the Théâtre des Champs-Elysées (Pl. R, 12, *I;* p. 228; 30 & 40 fr.); Grand-Guignol (Pl. B, 17), 20bis Rue Chaptal (blood-curdling dramas and farces; 9-18 fr.); Théâtre Albert Ier, 64 Rue du Rocher (Pl. B, 15, 18; 5-15 fr.); Théâtre des Mathurins, 36 Rue des Mathurins (Pl. B,

18, *II;* orchestra stalls 25 fr.); Théâtre du Moulin-Bleu, 42 Rue de Douai (Pl. B, 17, 20; 3-25 fr.); Théâtre Fontaine ('Les Deux Masques'), 25 Rue Fontaine (Pl. B, 17; 20 fr.); Théâtre Comœdia, 47 Boul. de Clichy (Pl. B, 17, 20; 7-12 fr.).

Music Halls. Folies-Bergère (Pl. B, 21; *III*), 32 Rue Richer (orchestra stalls 30, promenade 5 fr.; very mixed audience, especially in the promenade); Olympia (Pl. R, 18, *II;* p. 74), 28 Boul. des Capucines (orchestra stalls 9-15, promenade 3 fr.); Empire, 41 Av. de Wagram (Pl. B, 12; 10-20 fr.), opened in 1924; Ambassadeurs (Pl. R, 15; *II*), in the Champs-Elysées (15-35 fr., promenade 6 fr.; in summer only); Palace, 8 Rue du Faubourg-Montmartre (Pl. B, 21, *III;* seats 8-30, promenade 5 fr.); Casino de Paris, 16 Rue de Clichy (Pl. B, 18; orchestra stalls 30, promenade 5 fr.); La Cigale (Pl. B, 20), 120 Boul. de Rochechouart (orchestra stalls 16-26, promenade 5 fr.); Alhambra (Pl. R, 27; *III*), 50 Rue de Malte, near the Av. de la République, an Anglo-American music hall (orchestra stalls 8½-15½, promenade 4 fr.); Ba-Ta-Clan (Pl. R, 26; *III*), 50 Boul. Voltaire, in a working-class district (10-25 fr.); Moulin-Rouge (Pl. B, 17), under reconstruction.

The **Cafés-Concerts** provide much the same sort of performances as the music halls, and some of them produce short sketches and revues. Most of them are unsuitable for ladies. Concert Mayol, 10 Rue de l'Echiquier, opposite Rue Mazagran (10-25 fr.); Petit Casino, 12 Boul. Montmartre; Bouffes-du-Nord-Concert, 209 Rue du Faubourg-St-Denis.

Cabarets Artistiques. These are the descendants of the famous Cabaret du Chat Noir, founded in 1884 by Rodolphe Salis, and once frequented by literary men and artists. Although they have lost much of their artistic character they still attract many strangers. The songs, farces, parodies, etc., presuppose some knowledge of colloquial French ('argot'). At Montmartre: *La Chaumière* (No. 36), *Moulin de la Chanson* (Chez Fursy et Mauricet; No. 43; 9 fr.), *Aux Qu'z' Arts* (No. 62; 5 fr.), *Le Chat Noir* (No. 68), and *Les Deux Ânes* (No. 100; 5-15 fr.), all in the Boul. de Clichy; *Cabaret Aristide Bruant*, 84 Boul. de Rochechouart; *La Pie qui Chante*, 159 Rue Montmartre; *La Lune Rousse*, 58 Rue Pigalle (11 fr.); *Lapin Agile*, 4 Rue des Saules. *Le Ciel* and *L'Enfer*, both at 53 Boul. de Clichy, and *Le Néant*, 34 Boul. de Clichy, are 'cabarets illusionnistes'. — In and near the Boulevards: *Le Carillon*, 30 Boul. Bonne-Nouvelle; *Le Coucou*, 35 Boul. St-Martin (4 & 5 fr.); *Le Perchoir*, 43 Rue du Faubourg-Montmartre. — On the left bank: *Au Caméléon*, 241 Boul. Raspail (high-class literary and artistic reunions); *Les Noctambules*, 7 Rue Champollion (3 & 5 fr.); *Le Grillon*, 43 Boul. St-Michel.

Circuses still flourish in Paris. *Nouveau Cirque* (Pl. R, 18; *II*), 251 Rue St-Honoré (seats 8 and 10, promenade 5½ fr.); *Cirque Médrano* (Pl. B, 20), 63 Boul. de Rochechouart (6 & 7 fr.); *Cirque de Paris* (Pl. R, 14; *IV*), 18-20 Av. de La Motte-Picquet (4½-8½ fr.); *Cirque d'Hiver* (Pl. R, 27, 26; *III*), Boul. des Filles-du-Calvaire (also boxing contests, travel films, etc).

Cinemas. *Gaumont-Palace* (in the former Hippodrome, Pl. B, 17), 126 Boul. de Clichy; *Madeleine-Ciné*, 14 Boul. de la Madeleine; *Ciné Opéra*, 8 Boul. des Capucines; *Marivaux*, *Aubert-Palace*, *Ciné des Boulevards*, *Pathé-Palace*, 15, 24, 27, and 32 Boul. des Italiens; *Omnia-Pathé*, 5 Boul. Montmartre; *Ciné Max Linder*, 24 Boul. Poissonnière; *Colisée*, 38 Av. des Champs-Elysées; *Artistic-Cinéma*, 61 Rue de Douai; etc.

The **Musée Grévin**, 10 Boul. Montmartre, adjoining the Passage Jouffroy, is a collection of wax figures, resembling Madame Tussaud's in London; open from 11 (winter 1.30) to 6.30 p.m.; adm. 4 fr.

Dancing. The BALS PUBLICS, once a speciality of Paris, have almost entirely lost their originality. Their place has been taken by 'DANCINGS', 'thés dansants', and 'soupers dansants', some of which are very fashionable and expensive: *Langer* (restaurant, see p. 15); *L'Ermitage*, 72 Av. des Champs-Elysées; *Le Perroquet*, Rue de Clichy, adjoining the Casino de Paris (p. 34); *Le Bœuf sur le Toit*, 30 Rue Boissy-d'Anglas; *The Frolics*, Rue de Grammont, corner of Boul. des Italiens; *Château Caucasien* (restaurant, see p. 20); *Fantasio*, 16 Rue du Faubourg-Montmartre; *Coliséum*, 65 Rue de Rochechouart; etc. — Of the old-fashioned bourgeois dancing-halls the chief are the *Magic City* (Pl. R, 11; *I*), on the Quai d'Orsay, and the *Luna Park* (Pl. B, 9), near the Porte Maillot (with scenic railway), both open in the afternoon and evening (5 fr.); *Bal Tabarin*, 36 Rue Victor-Massé, corner of Rue Pigalle (Pl. B, 21; 5 fr.); *Bal du Moulin-Rouge* (Pl. B, 17), Place Blanche; *Bal Bullier*, 33 Av. de l'Observatoire (Pl. G, 19; open on Tues., Thurs., Sat., and Sun.; adm. 4-6, ladies 2½-4 fr.); and *Moulin de la Galette* (Pl. B, 20), 79 Rue Lepic.

9. Concerts. Art Exhibitions.

Concerts. The famous concerts of the *Conservatoire de Musique* (p. 211), take place on Sun. at 3 p.m. from Nov. to April, at 2bis Rue du Conservatoire (Pl. B, 21; *III*). Conductor, Philippe Gaubert. The seats are all taken by subscribers and tickets are not easily obtained (apply at the office, 2bis Rue du Conservatoire). Adm. 4½-16 fr. — The *Concerts Lamoureux*, classical and modern, take place on Sun. at 3 p.m., Oct. to April, in the Salle Gaveau (p. 36; 2 fr. 20 c.-16 fr.). Conductor, Paul Paray. Office, 2 Rue Moncey. — The *Concerts Colonne* are given on Sat. at 5 p.m. and on Sun. at

2.30 p.m., from Oct. to April, in the Théâtre du Châtelet (p. 33). Conductor, Gabriel Pierné. Office, 13 Rue de Tocqueville. — The *Concerts Pasdeloup* are given on Sat. and Sun. at 3 p.m. at the Trocadéro (p. 234). Adm. 3-20 fr. — *Concerts Touche*, 25 Boul. de Strasbourg, every evening and on Sun. afternoon during the season. Adm. 4-8 fr.

The rare concerts of the *Schola Cantorum* (269 Rue St-Jacques; p. 323) are noted for their old church music.

Chamber Music is performed in winter in the *Salle Gaveau* (Pl. B. 15; *II*), 45-47 Rue La Boëtie; *Salle Erard*, 13 Rue du Mail; *Salle Pleyel*, 22 Rue Rochechouart; *Salle des Agriculteurs*, 8 Rue d'Athènes; etc. — The best Church Music is to be heard at the *Madeleine* (p. 73), *St-Roch* (p. 82), *La Trinité* (p. 211), *Notre-Dame* (p. 264), *St-Sulpice* (p. 293), *Church of the Sorbonne* (p. 279), *St-Eustache* (p. 194), and *St-Gervais* (p. 179).

Open-air concerts are given in summer in the Jardin d'Acclimatation (p. 241); and on summer afternoons military bands (the best of which is that of the Garde Républicaine) play in the gardens of the Tuileries, Palais-Royal, Luxembourg, etc.

Art Exhibitions. Several exhibitions of art or 'Salons' take place annually in Paris at the end of winter, in spring, and in autumn. Most of them are held in the Grand Palais (p. 70; but comp. below): *Société Nationale des Beaux-Arts* (the famous 'Salon'), *Société des Artistes Français*, and *Société des Artistes Décorateurs* from May 1st to June 30th (9 a.m. to 6 p.m.; adm. 3 fr., Thurs., Sun., and holidays 2 fr., on varnishing day 10 fr.); *Salon d'Automne* (Oct.-Dec.; 2 & 1 fr.); *Société des Artistes Indépendants* (Feb.-March; 2 fr.); *Union des Femmes Peintres et Sculpteurs* (Feb.). The *Salon des Tuileries*, founded in 1923 by dissident members of the Société Nationale des Beaux-Arts, was held in summer 1924 in the 'Palais de Bois' (built by A. Perret) adjoining the Porte Maillot (p. 239; 10-12, 2-7; adm. 3, Sun. 2 fr.), where most of the salons will be held in 1925, as the Grand Palais will be occupied by the Exposition Internationale des Arts Décoratifs. Other exhibitions are organized by the *Cercle Artistique et Littéraire* and *Union Artistique* (p. 39). The *Société des Dessinateurs Humoristes* has an annual exhibition in April or May at 64bis Rue La Boëtie (2 fr.).

Smaller exhibitions are held in the following private galleries, which belong to art dealers: *Barbazanges*, 109 Rue du Faubourg-St-Honoré; *Bernheim jeune*, 25 Boul. de la Madeleine; *Charpentier*, 76 Rue du Faubourg-St-Honoré; *Devambez*, 43 Boul. Malesherbes; *Druet*, 20 Rue Royale; *Durand-Ruel*, 16 Rue Laffitte and 11 Rue Le Peletier; *Georges Petit*, 8 Rue de Sèze; *Paul Rosenberg*, 21 Rue La Boëtie; *Weill*, 46 Rue Laffitte. Arts and crafts exhibitions are held at the Musée des Arts Décoratifs (p. 169) and the Musée Galliéra (p. 229) and by the *Atelier Français*, 17 Rue de Courcelles; *Compagnie des Arts Français* (Sue & Mare), 116 Rue du Faubourg-St-Honoré; and *Francis Jourdain*, 1 Rue de Sèze.

10. Sport. Clubs.

Horse Races ('courses') attract all classes of society, and there are few days in the year (except in Aug.) when racing is not taking place at one or other of the courses near Paris. A Sunday meeting at Longchamp is one of the sights of Paris. Flat races at *Longchamp* (p. 241), *Chantilly* (p. 391), *Maisons-Laffitte* (p. 386), *St-Cloud* (p. 335), *Le Tremblay* (p. 414), and *Compiègne* (p. 401). Hurdle races and steeplechases at *Auteuil* (p. 240), *Enghien* (p. 381), *Vincennes* (p. 255), and *Maisons-Laffitte* (p. 386). Full details in the newspapers. Motor-coaches ply from the boulevards to the race-courses. Every year hundreds of millions of francs change hands in bets through the official 'pari mutuel'; of these bets 11 % is levied for charitable objects and to cover expenses. Admission 2-3 fr.; grand stand 10 fr.; paddock ('pesage') 30, ladies 20 fr.

Longchamp. Frequent meetings, the first (early in April) a fashionable fixture, when the new spring fashions are seen in all their glory. The 'Grand-Prix' (400,000 fr. or more), the chief French race, is decided on the last Sun. of June and marks the end of the Paris season (comp. p. xiv). The 'Prix de l'Arc-de-Triomphe' (300,000 fr.) and the 'Prix du Conseil Municipal' (200,000 fr.) are decided in October. — *Auteuil.* Races in Feb., March, June, July, and Sept.-December. The 'Grand Steeplechase de Paris' (160,000 fr.) is run on the Sunday before the Grand-Prix de Paris. — *St-Cloud.* 'Prix du Président de la République' (200,000 fr.) on the 1st Sun. in July. — *Chantilly.* Races at the beginning of June, end of July, beginning of Aug., and in September. The 'Prix du Jockey-Club' (175,000 fr.), the French Derby, and the 'Prix de Diane', the French Oaks, take place in June.

An annual *Concours Hippique* (horse show and military tournament), lasting a fortnight, is held in the Grand Palais (p. 70) in March-April.

Motoring. A motorist intending to take a car or motor-cycle into France must comply with various formalities, which are considerably lightened for members of such recognized associations as the Automobile Association & Motor Union (Fanum House, Whitcomb St., London, W.C. 2; entrance fee 21*s.*, annual subscription 42*s.*, half fees for motor-cyclists), the Royal Automobile Club (Pall Mall, London S.W. 1), or the American Automobile Association (437 Fifth Avenue, New York). An 'international pass' (21*s.*, motor-cycle 10*s.* 6*d.*) issued by the British association exempts the foreign motorist from applying for the French driving licence and car registration. To pass his car through the customs the motorist should obtain a 'triptyque' (25*s.*, motor-cycle 12*s.* 6*d.*) issued by the association in return for a guarantee for the total amount of duty and luxury tax (100*l.* to be deposited in cash, the remaining sum in the form of a banker's indemnity). All arrangements for shipment (5*l.* 5*s.*-12*l.* 12*s.* for a motor-car, according to size; motor-cycle 1*l.*) are made by the association, which has representatives at the English and French Channel ports to see to all formalities. When a motor-car enters France the owner must pay a tax of 3 fr. for 48 hrs., 50 fr. for one

month, or 100 fr. for two months (half these amounts for two-seater cars). After two months the ordinary French taxation must be paid. Motorists and cyclists may also obtain advice and assistance from the Touring Club de France (p. 40). An annual motor show (Salon de l'Automobile) is held in Oct. at the Grand-Palais (p. 70). A motor-racing track is under construction at Linas (p. 412).

The rule of the road in France, the reverse of that in England, is: keep to the right in meeting, to the left in overtaking another vehicle.

Garages. *Maillot Palace Automobile*, 77bis Av. de la Grande-Armée; *Garage des Champs-Elysées*, 10 Rue du Colisée; *Bugeaud*, 19 Av. Bugeaud; *Duret*, 20 Rue Duret; *New-York*, 38 Rue du Mont-Thabor; *Palais de l'Automobile*, 218 Boul. Pereire; *Garage de Messine*, 6bis Rue Treilhard; *Garage de Montparnasse*, 134bis Rue de Vaugirard.

Cycling. Cyclists entering France with their machines must deposit a sum equal to the duty on the latter, which is returned to them on leaving the country. Members of associations such as the *Cyclists' Touring Club* (280 Euston Road, London, N.W. 1) are spared this formality by applying to their club for a special customs ticket. Each cycle must bear the name and address of its owner (engraved on a plate, to be obtained from an ironmonger's before starting) and a registered number (issued at the French custom-house or post office).

Cycles may be hired at shops in the Av. de la Grande-Armée. — Racing tracks: *Vélodrome Municipal*, in the Bois de Vincennes (p. 255); *Stade-Vélodrome Buffalo*, at Montrouge (beyond Pl. G, 15); *Vélodrome d'Hiver* ('Palais des Sports'; Pl. R, 7, *I*), Rue Nélaton; *Vélodrome du Parc-des-Princes* (Pl. G, 1), Boulogne.

Boating ('canotage') on the Seine is a favourite recreation. The chief starting-points are Asnières (p. 333), Argenteuil (p. 384), Chatou (p. 366), Bougival (p. 369), etc.; also Joinville-le-Pont (p. 414) and Nogent (p. 414) on the Marne. Regattas are held at Asnières in July, Aug., and Sept.; and the race for the 'Coupe de Paris' is rowed near Le Perreux (p. 414) in September.

Skating ('patinage'). The lakes in the Bois de Boulogne (p. 240) are the favourite resorts. There is a skating club, for which one of the lakes is reserved (see p. 241). The Grand Canal in the park at Versailles (p. 362) is less crowded. — Skating on real ice, under cover, is afforded from October to the end of April by the *Palais de Glace* in the Champs-Elysées (Pl. R, 15, *II;* adm. 2-7 p.m. 10 fr., from 9 p.m. to midnight 7 fr.).

Roller Skating Rinks at the *Magic City* and *Luna Park* (p. 35).

Fencing. This art is extensively practised in the best French society. The chief 'salles d'escrime' are those of *Mérignac fils*, 48 Rue Monsieur-le-Prince; *Mondoloni*, 2 Rue Gribeauval; and *Coudurier*, 6 Rue Gît-le-Cœur.

Boxing. The governing body for both professional and amateur boxing is the Fédération Française de Boxe, 24 Boul. Poissonnière.

Contests are held at the *Wonderland Français*, 74 Av. de Suffren; the *Salle Wagram*, Av. de Wagram; the *Cirque de Paris* (p. 35); the *Vélodrome d'Hiver* (p. 38); etc. The French 'savate', boxing with the feet as well as with the hands, is now almost extinct.

Golf. There are golf-courses within easy reach of Paris at *La Boulie* (near Versailles; see p. 344), *Fontainebleau* (p. 418), *St-Cloud* (Country Club, p. 340), *St-Germain* (p. 370), *Chantilly* (p. 391), and *Compiègne* (p. 401).

Football (Rugby and Association), **Lawn Tennis** (played on hard and covered courts only), and **Cricket.** The leading clubs in Paris for these games are the *Racing Club de France* (athletics, tennis, and cricket at the Croix-Catelan, p. 240; football at the Colombes stadium, p. 384) and the *Stade Français*, in the park of St-Cloud (see Map, p. 341; international lawn tennis championships). Football under both codes is played also by the *Club Athlétique des Sports Généraux* (near the Porte Molitor, Pl. R, 1) and the *Club Olympique* (Stade Bergeyre, Rue Manin, Pl. B, 29, 30). The *Standard Athletic Club* (Haras de Suresnes, near Rueil, p. 368) and the *Red Star Club* (Stade de Paris, at St-Ouen, p. 220) play Association only. There is also a *British Rugby Club* (headquarters, Hôtel de Pétrograd, p. 5). Other leading lawn tennis clubs are the *Tennis Club de Paris*, 91 Boul. Exelmans (Pl. G, 1), the *Cercle du Bois de Boulogne*, Pelouse de Madrid (p. 241), and the *Sporting Club de Paris*, 154 Rue Saussure (Pl. B, 14). There are also numerous tennis-courts open to the public, which can be hired by the hour, day, or week. There is a real-tennis court ('jeu de paume') at 74ter Rue Lauriston (Pl. R, 9; *I*). Cricket is played also by the staffs of the English banks (p. 41).

Polo is played by the *Polo Club de Paris* on the Pelouse de Bagatelle in the Bois de Boulogne (p. 241; seasons, April-July and Sept.-Oct.; many English and American members), and also at the *St-Cloud Country Club* (p. 340).

Pigeon Shooting is practised in the Bois de Boulogne (Les Acacias; p. 241) and at the Plateau d'Issy (p. 336).

Clubs. The chief are the *Jockey Club*, 2 Rue Rabelais; *Cercle de l'Union*, 11 Boul. de la Madeleine; and *Nouveau Cercle* (de la Rue Royale), 288 Boul. St-Germain; these three very exclusive. — *Union Artistique* ('l'Epatant'), 5 Rue Boissy-d'Anglas; *Cercle Artistique et Littéraire*, 7 Rue Volney; *Travellers' Club*, 25 Av. des Champs-Elysées; *Union Interalliée*, 33 Rue du Faubourg-St-Honoré; *Automobile Club de France*, 6 Place de la Concorde; *Yacht Club de France*, 82 Boul. Haussmann; *Aéro Club de France*, 35 Rue François 1er; *Cercle Militaire*, 49 Av. de l'Opéra; *Sporting Club de France*, 2 Rue de l'Elysée; *Cercle de l'Escrime et des Arts*,

5 Rue Volney; *Cercle Central des Lettres et des Arts*, 36 Rue Vivienne; *Cercle de la Librairie*, 117 Boul. St-Germain; *Golfers' Club* (Pl. R, 15; *II*), Champs-Elysées; *Lyceum de France* (for ladies), 8 Rue de Penthièvre. — *Touring Club de France*, 65 Av. de la Grande-Armée (annual subscription 15 fr.); *Club Alpin Français*, 30 Rue du Bac.

British and American Clubs and Societies. *English Club*, 3bis Rue de la Chaussée-d'Antin; *Imperial Club*, 6 Boul. des Capucines; *Anglo-American Y.M.C.A.*, 15 Boul. des Italiens; *Anglo-American Y.W.C.A.*, Hôtel Prince-de-Galles, 24 Rue d'Anjou; *Old Colony Club*, at the Grand-Hôtel (p. 3); *British Legion*, Boul. Lannes. — *U.S. Students' and Artists' Club*, 107 Boul. Raspail; *American Students' Club* and *American Art Association* (men), 4 Rue Joseph-Bara; *American Women's Club* (Y.W.C.A.), 27 Boul. Malesherbes; *American University Women's Club*, 4 Rue de Chevreuse; *American Legion*, 10 Rue de l'Elysée. The *American Club* celebrates national holidays and entertains distinguished compatriots. The Paris headquarters of the *American University Union in Europe*, which promotes the welfare of American students at European universities, are at 73 Boul. St-Germain.

British Chamber of Commerce, 6 Rue Halévy. — *American Chamber of Commerce*, 32 Rue Taitbout.

11. Embassies, Legations, and Consulates. Banks. Tourist Agents. Physicians. Hospitals.

Embassies, Legations, and Consulates. Great Britain: Embassy, 39 Rue du Faubourg-St-Honoré (Pl. R, 15, *II*; office-hours 10-12). — Consulate-General, 7bis Rue Lord-Byron (Pl. B, 12, *I*; 9.30-12 & 2-4.30; Sat. 9.30-12); passport office, 3 Rue de Chaillot (Pl. R, 12; *I*).

United States: Embassy, 16 Av. de Messine (from Oct. 1924 at 2 Av. d'Iéna, corner of Rue de Magdebourg, Pl. R, 8, *I*); chancery, 5 Rue de Chaillot (Pl. R, 12, *I*; 10-12.30 & 3-5). — Consulate-General, 1 Rue des Italiens (Pl. R, 21, *II*; 9-4); passport office, 18 Rue de Tilsitt (Pl. B, 12; 9-12 & 2-4).

Argentina, 22 Rue de La Trémoille (2-5, Sat. 11-12); consulate, 91 Boul. Haussmann (1-5, Sat. 10-12). — *Austria*, 23 Boul. Beauséjour (9-12). — *Belgium*, 20 Rue de Berri (10-12 & 2-4). — *Brazil*, 45 Av. Montaigne; consulate, 23 Rue Drouot (2-4). — *Bulgaria*, 70 Rue de Ponthieu (3-5). — *Chile*, 23 Av. du Bois-de-Boulogne (3-5); consulate, 2 Square La Bruyère (1-5). — *China*, 57 Rue de Babylone (3-5; closed on Thurs.). — *Cuba*, 5 Rue Copernic (2-5); consulate, 9 Rue d'Agnesseau. — *Czechoslovakia*, 11bis Av. Kléber (10-12). — *Denmark*, 77 Av. Marceau (10-12); consulate, 8 Rue Gaillon (10-12 & 2-4). — *Finland*, 8 Rue Clément-Marot; consulate, 3 Rue Nouvelle (10-12 & 2-5). — *Germany*, 78 Rue de Lille (9-12 & 4-6;

passport office 9-3). — *Greece*, 17 Rue Auguste-Vacquerie (10-1 & 4-6); consulate, 4 Rue Auguste-Vacquerie (10-1 & 3-5). — *Hungary*, 15 Rue de Berri (10-1). — *Ireland*, 28 Rue Pasquet. — *Italy*, 50 Rue de Varenne (12-4; consulate-general 10-12 & 2-4). — *Japan*, 9 Rue La Pérouse (9-12 & 3-6). — *Mexico*, 144 Boul. Haussmann (10-1); consulate, 5 Rue Bourdaloue (10-4). — *Netherlands*, 85 Rue de Grenelle (9-12 & 2-4). — *Norway*, 38bis Rue Fabert (10-12 & 2-4); consulate, 57 Boul. Haussmann (10-12 & 2-4). — *Poland*, 12 Rue de Marignan; consulate, 43 Rue Théophile-Gautier (9-12 & 2-5). — *Portugal*, 35 Av. Kléber; consulate, 9 Rue de St-Sénoch (1-5). — *Rumania*, 124-126 Av. de Wagram; consulate, 1 Rue de la Banque (10-12). — *Russia*, 79 Rue de Grenelle (10-12 & 1-6). — *Spain*, 13-15 Av. George Cinq (2-5); consulate, 6 Cité Malesherbes (1-5). — *Sweden*, 58 Av. Marceau (10.15-12.15); consulate-general, 11 Rue de la Pépinière (10-12 & 2-4). — *Switzerland*, 51 Av. Hoche (9.30-12 & 2-4). — *Turkey*, 33 Rue de Villejust (2.30-5). — *Yugoslavia*, 45 Av. de Villiers (10-12).

Banks. *Banque de France*, Rue de La Vrillière and Rue Croix-des-Petits-Champs (Pl. R, 21, *II*; p. 86), and Place Ventadour (Pl. R, 21, *II*; for deposits); *Crédit Foncier de France* (Pl. R, 18; *II*), 19 Rue des Capucines; *Crédit Lyonnais* (Pl. R, 21; *II*), 17-21 Boul. des Italiens; *Société Générale*, 29-31 Boul. Haussmann and 1 Rue Halévy; *Comptoir National d'Escompte de Paris* (Pl. R, 21, *III*; p. 78), 14 Rue Borgère (2 Place de l'Opéra for letters of credit); *Crédit Industriel et Commercial*, 66 Rue de la Victoire; *Rothschild frères*, 21 Rue Laffitte; *Crédit Commercial de France*, 103-113 Av. des Champs-Elysées and 20 Rue La Fayette; *Courvoisier Berthoud*, 15 Rue Richer.

British: *Barclay's*, 33 Rue du Quatre-Septembre; *Lloyds & National Provincial*, 43 Rue des Capucines; *Thos. Cook & Son*, see below; *Westminster*, 22 Place Vendôme. — American: *American Express Co.*, see below; *Bankers' Trust Co.*, 3 & 5 Place Vendôme; *Equitable Trust Co.*, 23 Rue de la Paix; *Farmers' Loan & Trust Co.*, 39 Boul. Haussmann; *Guaranty Trust Co.*, 1 & 3 Rue des Italiens; *Morgan, Harjes & Co.*, 14 Place Vendôme; *Munroe & Co.*, 4 Rue Ventadour; *National City Bank of New York*, 39-41 Boul. Haussmann. — Canadian: *Bank of Montreal*, 17 Place Vendôme; *Royal Bank of Canada*, 28 Rue du Quatre-Septembre.

Money Changers ('changeurs') in all the principal streets. The most satisfactory are those that post up the rates of exchange. The Crédit Lyonnais (see above) may be recommended.

Tourist Agents. *Thos. Cook & Son*, 2 Place de la Madeleine, 1 Place de l'Opéra, 250 Rue de Rivoli, and 101 Av. des Champs-Elysées; *American Express Co.*, 11 Rue Scribe; *Dean & Dawson*, 2-4 Rue Edouard VII and 212 Rue de Rivoli; *Raymond & Whitcomb*, 11 Rue de Castiglione; *Pickfords Ltd.*, 12 Rue de Port-Mahon; *Voyages Universels*, 44 Rue Laffitte; *Lubin*, 36 Boul. Haussmann; *Duchemin*, 20 Rue de Grammont; *Voyages Modernes*, 4 Av. de l'Opéra; *Grands-Voyages* (Le Bourgeois & Cie.), 38 Boul. des Italiens.

Information Bureaux. *Bureau National de Renseignements de Tourisme,* 152 Boul. Haussmann (9-12 & 1.30-6.30, Sun. till 6); *Syndicat d'Initiative de Paris,* 4 Rue Volney. The weekly publication of the latter ('La Semaine à Paris'; in French and English; 1 fr.) contains a list of sights and amusements. — Information bureaux and reading-rooms for British and American visitors are maintained by the *Daily Mail* (5 Rue Scribe), *New York Herald* (49 Av. de l'Opéra), and *Chicago Tribune* (1 Rue Scribe), and also by the American banks. Comp. pp. 47, 41.

American Graves Registration Bureau, 20 Rue Molitor. — The British *Imperial War Graves Commission* has no Paris office; its head office for France is at the Château de la Tour, Longuenesse, St-Omer (Pas-de-Calais).

Lady Guides. *Universal Aunts,* 28 Rue de Caumartin, and *Useful Women,* 10 Rue Gaillon, act as guides, interpreters, chaperones, and companions, meet children and invalids at railway stations, arrange hospitality, undertake shopping commissions, provide typists, secretaries, and dressmakers, etc.

Railway Offices. Tickets and information are obtainable at the numerous city offices of the railway companies. — The *Southern Railway* (England) has offices at 14 Rue du Quatre-Septembre and 253 Rue St-Honoré. — The office of the *Compagnie Internationale des Wagons-Lits* (sleeping-cars) is at 5 Boul. des Capucines; branch-offices at the Grand-Hôtel, the Gare du Nord, and Gare de Lyon.

Aerial Transport Offices (comp. p. 427). *Imperial Airways,* 8 Rue Edouard VII; *Air Union* and *K.L.M.* (Royal Dutch Air Service), 2 Rue Galilée; *Compagnie Franco-Roumaine,* 22 Rue des Pyramides.

Steamship Offices. *American,* 9 Rue Scribe; *Canadian Pacific,* 7 Rue Scribe. — *Chargeurs Réunis,* 3 Boul. Malesherbes. — *Compagnie Générale Transatlantique,* 6 Rue Auber. — *Cunard,* 6 Rue Scribe. — *Dominion,* 7 Rue Scribe. — *Fraissinet,* 12 Rue de la Victoire. — *Holland-America Line,* 4 Rue Scribe. — *Messageries Maritimes,* 8 Rue Vignon. — *Peninsular & Oriental,* 41 Boul. des Capucines. — *Royal Mail Steam Packet Co.,* 12 Boul. des Capucines. — *White Star* and *Red Star,* 9 Rue Scribe. — *United American Lines,* 11bis Rue Scribe. — *United States Lines,* 1 Rue Auber.

Goods Agents. *Pitt & Scott,* 47 Rue Cambon (also storage of luggage, etc.); *American Express Co.,* see p. 41; *Thos. Meadows & Co.,* 62 Rue du Faubourg-Poissonnière; *Jankowsky & Maes,* 3 Rue St-Laurent; *G. W. Wheatley & Co.,* 32 Rue Caumartin.

Physicians. In case of illness the traveller should obtain from his landlord the name and consultation hours of one of the best practitioners near his hotel or lodgings. The usual fee (as to which it is quite permissible to inquire) for a consultation is 20-40 fr., and for a visit 40-60 fr., but specialists charge much more. Information may be obtained also at the English and other chemists' shops (see below), or at Galignani's (p. 48). In cases of emergency the address of a practitioner on night-duty may be obtained at a police station. The following physicians may be mentioned:

British: *Dr. Jarvis*, 81 Boul. Malesherbes; *Dr. Mamlock*, 20 Rue Lesueur; *Dr. Rivière*, 25 Rue des Mathurins; *Dr. L. Robinson*, 28 Rue de Ponthieu; *Dr. Stanley*, 51 Rue des Belles-Feuilles; *Dr. Tucker*, 4 Rue St-Florentin; *Dr. Warden*, 11 Av. du Bois-de-Boulogne. — American: *Dr. du Bouchet*, 5 Rue du Général-Langlois; *Dr. Chaussegros*, 236 Boul. Raspail; *Dr. Gros*, 23 Av. du Bois-de-Boulogne; *Dr. Kœnig*, 65 Rue de Miromesnil; *Dr. de Marville*, 35 Rue de Chaillot; *Dr. Turner*, 42 Rue de Villejust.

Oculists: *Dr. Landolt*, 8 Rue de Berri; *Dr. de Lapersonne*, 30 Rue de Lisbonne; *Dr. Kalt*, 50 Boul. Malesherbes; *Dr. Galezowski*, 4 Rue de la Paix; *Dr. Morax*, 26 Boul. Raspail.

Dentists: *E. Breyer*, 78 Av. de Wagram; *Daboll*, 14 Av. de l'Opéra; *Didsbury*, 3 Rue Meyerbeer; *Dugit*, 60 Rue de la Chaussée-d'Antin; *Dr. Gick*, 28 Rue de Caumartin; *Dr. Hally-Smith*, 22 Place Vendôme; *Dr. Hargreaves*, 6 Av. de l'Opéra; *G. B. Hayes*, 17 Av. de l'Opéra; *Jordan*, 26 Rue Cambon; *Neech*, 39 Boul. des Capucines; *Dr. F. Robinson*, 9 Boul. Malesherbes; *Ryan*, 19 Rue Scribe; *Society of American Dentists*, 16 Rue de la Paix; *Dr. G. Tanquery*, 7 Rue Huysmans; *Theobald*, 195 Rue de l'Université; *Waller*, 37 Boul. Haussmann; *Wicker*, 78 Av. des Ternes; *Williams*, 102 Boul. Haussmann; *Dr. Wilson*, 33 Boul. Malesherbes; *Dr. G. Wisner*, 52 Rue Taitbout.

Chemists and Druggists. English: *Pharmacie Anglaise*, 2 Place Vendôme; *Pharmacie Anglaise*, 62 Av. des Champs-Elysées; *Pharmacie Anglo-Américaine*, 12 Rue de Castiglione; *British & American*, 3 Rue Scribe. — *Béral*, 194 Rue de Rivoli; *Pharmacie Normale*, 17-19 Rue Drouot and 15-17 Rue de Provence; *Pharmacie du Dr. Bousquet*, 140 Rue du Faubourg-St-Honoré; *Pharmacie Centrale des Boulevards*, 178 Rue Montmartre, in the boulevard; *Internationale*, 71 Rue du Faubourg-St-Honoré; *Principale*, 49 Rue Réaumur; *Grignon & Co.*, 2 Rue Duphot; *Leclerc*, 10 Rue Vignon; *Roberts & Co.*, 5 Rue de la Paix. — Homœopathic: *Bascourret*, 21 Boul. Haussmann; *Wéber*, 8 Rue des Capucines.

Nursing Homes. In case of a lengthy illness, or if the patient is dissatisfied with his medical attendant or with his hotel or apartments, he had better take up his quarters at the *Maison Mu-*

nicipale de Santé (Pl. B, 23, 24), usually known as the *Maison Dubois*, 200 Rue du Faubourg-St-Denis (about 60 fr. per day, incl. everything). For nervous maladies there is the *Etablissement Hydrothérapique d'Auteuil* (Dr. Chartier), 12 Rue Boileau (about 4000 fr. per month). In the following (60-100 fr. per day) doctor's fees are extra, and if desired the patient may have his own doctor: *Maison des Hospitaliers de St-Jean-de-Dieu* (Pl. R, 13, *IV;* for men), 19-21 Rue Oudinot; *Maison des Religieuses Augustines de Meaux*, 16 Rue Oudinot (for women; men admitted for operations); *Maison des Sœurs Augustines*, 29 Rue de la Santé (for women). Protestant: *Maison des Dames Diaconesses*, 95 Rue de Reuilly (for women; men admitted for operations); *Maison Protestante de Santé* (for men), 97 Boul. Bineau, Neuilly. *Hôpital Rothschild*, 15 Rue Santerre (for Jews). The following private nursing-homes may be mentioned: English Nursing Home, 53 Rue des Belles-Feuilles; Villa Molière, 57-65 Boul. de Montmorency; and Dr. J. Cadeau's, 7 Rue de la Chaise. — NURSES may be obtained through the *Central Anglo-American Nurses' Registry*, 33 Rue Greuze; the *American Graduate Nurses*, 6 Rue Freycinet; or the *Nursing Institution*, 190 Boul. Haussmann.

Hospitals. The *Hertford British Hospital*, or *Hôpital Wallace* (Pl. B, 8), 48 Rue de Villiers, Levallois-Perret, built and endowed by Sir Richard Wallace (p. 77), has room for 30-40 non-paying patients. The *American Hospital* (Pl. B, 4), 44 Rue Chauveau, Neuilly, with 32 beds (to be increased to 100), opened in 1910, takes both free and paying patients; it maintains an office at 24 Rue de Caumartin, where appointments can be made, ambulances secured, and lists of physicians and nurses consulted.

The following are **Hospitals** of the 'Assistance Publique' (see the Plan Index in the APPX.): *Andral*, *Beaujon*, *Bichat*, *Boucicaut*, *Broca* (p. 331), *Broussais*, *de la Charité* (p. 295), *Cochin* (p. 324), *des Enfants-Malades*, *Hôtel-Dieu* (p. 264), *Laënnec* (p. 300), *Lariboisière* (p. 208), *Necker*, *de la Pitié* (p. 322), *St-Antoine* (p. 251), *St-Louis* (p. 243), *de la Salpêtrière* (p. 322), *Tenon* (p. 250), *Trousseau* (p. 252), etc. — Visiting days, Thurs. & Sun. 1-3.

The *Institut Pasteur* is at 25 Rue Dutot (Pl. G, 13), see p. 328 *Hôpital Pasteur*, 213 Rue de Vaugirard.

12. Divine Service.

English and American Churches. Comp. the Sunday number of the Daily Mail or the New York Herald (p. 47).

EPISCOPAL. *British Embassy Church* ('Temple Anglican'; Pl. R, 15, *II;* p. 72), 5 Rue d'Aguesseau, opposite the British Embassy; Sun. services at 10.30 a.m. and 8 p.m.; Holy Communion at 8.30 and 11.45 a.m. — *St. George's* ('Egl. Anglicane'; Pl. R, 12, *I;* p. 233), 7 Rue Auguste-Vacquerie; Sun. services at 10.30 and 5.45; Holy

Communion daily at 8.30 a.m. — *Christ Church* ('Temple'; Pl. B, 5), 81 Boul. Bineau, Neuilly, the property of the Ada Leigh Homes (see below); services at 10.30 and 6. — *Holy Trinity* (American pro-cathedral; 'Eglise Américaine'; Pl. R, 12, *I*; p. 228), 23 Av. George V; services at 10.45 and (except July-Aug.) 5.30; Holy Communion at 8.30 and on the 1st and 3rd Sun. in the month at 10.45. — *St. Luke's Chapel* (American), 5 Rue de la Grande-Chaumière (Pl. G, 16), near Boul. Montparnasse; services at 10.30 and (except July-Aug.) 5.30; Holy Communion at 8.30.

There are English churches also at *Maisons-Laffitte* (p. 385), *Versailles* (p. 344), *Chantilly* (p. 391), and *Compiègne* (p. 401).

St. Joseph's Church (Pl. B, 12) for English-speaking Roman Catholics, 50 Av. Hoche. Mass on Sun. at 7.30, 8, 9, 10 (sermon), 11, 11.30, and 12 (Masses at 11 and 12 omitted in July-Sept.), on week-days at 7.30, 8, and 9; Benediction at 3.30 on Sun. (sermon) and Fri.; confessions heard daily, 8-12 a.m. and 3-8.30 p.m.

American Union Church, for all Protestant denominations ('Chapelle Américaine'; Pl. B, 12, *I*), 21 Rue de Berri; service at 11.

Scottish Presbyterian Church ('Temple Ecossais'; Pl. R, 15, *II*; p. 228), 17 Rue Bayard; service at 10.30.

Wesleyan Church ('Chap. Evan.'; Pl. B, 15, *II*), 4 Rue Roquépine; services at 11 and 8.

Baptist Church, 123 Av. du Maine (Pl. G, 16, 17); services at 10.30 and 8.30.

Society of Friends, 20 Av. Victoria (Pl. R, 20; *III*); meetings at 10.15.

Christian Science. First Church, Salle de la Société de Géographie, 184 Boul. St-Germain (Pl. R, 17; *IV*); Second Church, Washington Palace, 14 Rue Magellan (Pl. R, 12; *I*). Services on Sun. at 11.15 a.m., on Wed. at 8.30 p.m. Reading-rooms at 27 Av. Victor-Emmanuel III and 8 Rue de Richelieu.

Missions. *Mc All Mission*, 1 Rue Pierre-Levée. — *Girls' Friendly Society*, 50 Avenue d'Iéna. — *Ada Leigh Homes* for British and American girls in Paris, established in 1872, 77 Av. de Wagram, with hostels (see p. 12) and a children's home and home of rest for workers (65 Boul. Bineau). — *Capel Home for Theatre Girls*, 12-14 Rue Duperré. — *Salvation Army*, 76 Rue de Rome; chief meeting-place the Chapelle Taitbout, 42 Rue de Provence. — *Y.M.C.A.* and *Y.W.C.A.*, see p. 40.

French Protestant Churches ('temples'). The population of Paris is almost entirely Roman Catholic.

Reformed or Calvinist. *Oratoire* (Pl. R, 20, *II*, *III*; p. 86), 147 Rue St-Honoré (10.15). — *Temple de Pentemont* (p. 298), 106 Rue de Grenelle (Pl. R, 17, *IV*; 10.30 & 5). — *St-Esprit*, 5 Rue Roquépine (Pl. B, 15, *II*; 10.15 & 5; no afternoon service in July-Sept.). — *Temple de Passy* (Pl. R, 8), 19 Rue Cortambert, near the Trocadéro. — *Eglise de l'Etoile*, 54 Av. de la Grande-Armée (Pl. B, 9; 10.15 & 5). — *Ste-Marie* (Pl. R, 25, *V*; p. 181), 17 Rue St-Antoine (10.30). — *Foyer de l'Ame*, 7bis Rue Daval (Pl. R. 26; *V*), near the Place de la Bastille.

Lutheran (10.15). *Eglise des Billettes* (Pl. R, 23, *III*, *V*; p. 184), 24 Rue des Archives. — *La Rédemption* (Pl. B, 21; *II*, *III*), 16 Rue Chauchat. — *L'Ascension*, 47 Rue Dulong (Pl. B, 14). — *Le Bon-Secours*, 20 Rue Titon

(Pl. R, 28; 10 a.m.). — *St-Marcel*, 2bis Rue Pierre-Nicole (Pl. G, 19; *V*). — *St-Jean* (Pl. R, 14; *IV*), 147 Rue de Grenelle.

Free (Libres'): *Chapelle du Nord* (Pl. B, 24), 17 Rue des Petits-Hôtels (10.15). — *Chapelle du Luxembourg*, 58 Rue Madame (Pl. R, 16, *IV*; 10.30). — *Chapelle du Centre*, 115 Rue du Temple (10.30). — *Eglise Baptiste*, 48 Rue de Lille (2.30 & 8.15).

Synagogues: 15 Rue Notre-Dame-de-Nazareth (Pl. R, 24; *III*); 44 Rue de la Victoire (Pl. B, 21, *II*; p. 209); 21bis Rue des Tournelles (Pl. R, 28; *V*); 9 Rue Vauquelin (Pl. G, 19); 28 Rue Buffault (Pl. B, 21; Portuguese); Union Libérale Israélite, 24 Rue Copernic (Pl. R, 9, *I*; 10.30).

Mosque (Pl. G, 22), Rue Geoffroy-St-Hilaire (p. 322).

13. Libraries. Newspapers.

Circulating Libraries. The *American Library*, 10 Rue de l'Elysée (Pl. R, 15; *II*), is a well-stocked library of over 30,000 vols. by American and British authors (open 10-10, Sun. 2-10; closed at 7 p.m. during the summer except on Mon. and Fri.). Subscription for book-borrowers 10 fr. per month per book, 25 fr. per annum. Free reading-room with American and British newspapers and periodicals. — Small lending libraries of modern works are also maintained by Shakespeare & Co. (p. 48) and by many French booksellers.

Newspapers. The oldest Parisian newspaper is the 'Gazette de France', founded in 1631 by Renaudot (p. 263); 150 newspapers appeared in 1789 and 85 in 1791, but most of these were suppressed, Napoleon I. allowing only thirteen. After the Restoration about 150 newspapers and periodicals were published, but only eight of these were political. Since then the number has constantly increased, and now amounts to about 2600, of which about 150 are political. The chief papers are sold in the streets or at the kiosks in the boulevards.

Morning Papers. *Le Figaro* (20 c.; p. 209), social and literary rather than political; *Le Gaulois* (20 c.), Conservative and social; *Le Matin* (15 c.; p. 78), *Le Journal* (15 c.), both Conservative-Republican; *L'Echo de Paris* (15 c.), Catholic and Nationalist, literary, and well informed; *L'Œuvre* (15 c.), Radical; *L'Ère Nouvelle* (15 c.), *Le Quotidien* (20 c.; founded in 1923), both Radical-Socialist; *Excelsior* (15 c.; in the provinces 20 c.), illustrated; *Le Petit Parisien* (15 c.), *Le Petit Journal* (15 c.; p. 209), two popular organs; *L'Eclair* (10 c.), militarist; *L'Humanité* (20 c.), Communist; *La Libre Parole* (15 c.), anti-Semite; *La Croix* (15 c.), clerical; *La Lanterne* (10 c.), anti-clerical; *L'Homme Libre* (10 c., in the provinces 15 c.), founded by Clemenceau, Radical; *Le Radical* (15 c.); *L'Action Française* (15 c., in the provinces 20 c.), Monarchist and Nationalist; *Le Siècle* (15 c.); *La Petite République* (15 c.), Republican; *L'Auto*, *L'Echo des Sports* (15 c. each), sporting. — Also *Le Journal Officiel* (25 c.). — *L'Information* (15 c.) and *Paris-Midi* (15 c.) appear at noon.

Evening Papers. *Le Temps* (20 c.; p. 77), Republican-Nationalist, the most important political organ in France; *Le Journal des Débats* (15 c.), founded in 1789, moderate and literary; *La Liberté* (15 c.), more Conservative; *L'Intransigeant* (15 c.) and *La Presse* (15 c.), Conservative-Republican; *La Gazette de France* (see above), Legitimist; *Paris Soir* (15 c.), Radical; *Paris Sport* (25 c.), with racing results.

Reviews and Periodicals: *Revue des Deux Mondes* (the oldest); *Revue de Paris; Nouvelle Revue* (Republican); *Le Correspondant* (Conservative); *La Grande Revue* (Republican); *Le Mercure de France; L'Opinion; Le Progrès Civique; Le Cri de Paris* (50 c.) and *Le Carnet de la Semaine* (60 c.; satirical); *La Revue Hebdomadaire* (Conservative); *La Revue Mondiale* (formerly Revue des Revues); *Revue Générale des Sciences; Revue Scientifique; Revue du Mois* (scientific); *La Nature; Revue Bleue, Revue Critique des Idées et des Livres, Nouvelle Revue Française, Nouvelles Littéraires* (all four literary); *Les Annales Politiques et Littéraires; L'Europe Nouvelle*; etc.

Illustrated Journals: *L'Illustration; Le Monde Illustré; Gazette des Beaux-Arts; Revue de l'Art Ancien et Moderne; L'Art et les Artistes; Lectures pour Tous; Je sais tout; Femina; Armée et Marine; La Vie au Grand Air.* — Humorous: *Journal Amusant; La Vie Parisienne; L'Assiette au Beurre; Le Rire* (75 c.).

English, American, and other foreign papers are sold in the kiosks on the boulevards, in the Champs-Elysées district, etc. The London papers are on sale in the evening. — The Continental editions of the *Daily Mail* (office, 34 Rue du Sentier), *New York Herald* (38 Rue du Louvre; 40 c.), and *Chicago Tribune* (5 Rue Lamartine), which are published daily including Sundays, contain a summary of news from England, the United States, and the Continent, a list of the sights and amusements of Paris, and other information of use to British and American visitors. Information bureaux, see p. 42. Other Paris newspapers published in English are the *Paris Times* (33 Rue Jean-Jacques-Rousseau; an American evening paper, 40 c.); the *Paris Evening Telegram* (15 Boul. des Italiens; 25 c.); and the *Paris Sunday Digest* (3 Rue Laffitte; 20 c.).

Courses and Lectures for Foreign Students. Those who wish to learn French well should take private lessons, besides attending lectures, theatres, churches, etc. It is a difficult and delicate language to which there is no 'royal road'. The addresses of the various linguistic schools and societies, as well as of private teachers, may be obtained from Galignani and other booksellers. No city in the world offers so plentifully and hospitably to strangers scientific, literary, and philosophic instruction. The courses of lectures ('conférences') are unrivalled both for number and quality. — The inquiry office at the *Sorbonne* (p. 277), entered from the Rue des Ecoles, supplies information regarding its public lectures, institutes, libraries, etc. — The *Alliance Française* (p. 299), 101 Boul. Raspail, institutes summer courses of lectures for foreigners on French language and literature. — Other excellent courses of lectures are organized by the *Ecole Interalliée des Hautes Etudes Sociales*, 16 Rue de la Sorbonne, the *Collège Libre des Sciences Sociales*, 28 Rue Serpente, and by the periodicals 'Les Annales' and 'L'Opinion' (see above). See the announcements in the 'Figaro' and other newspapers.

The *International Guild*, 6 Rue de la Sorbonne (comp. p. 12), supplies full courses of instruction in the French language, literature,

and history for men and women students, and prepares candidates for the Sorbonne and the Guild examinations.

Museum Lectures (conférences-promenades'). At most of the principal public collections (Louvre, Luxembourg, Musée de Cluny, Versailles, St-Germain, etc.) qualified guides, appointed by the authorities, conduct parties of visitors (limited to 40). Some of these lectures are given in English. Tickets (4 fr.) are issued at the museums (for the Louvre at the Vestibule Denon, p. 93). These visits often take place on Mondays, when the museums are otherwise closed.

The *Société des Promenades-Conférences*, 152 Boul. Haussmann, organizes visits to the old quarters of Paris (Jan.-June).

14. Shops.

'Le Livre d'Adresses de Madame' is a useful shopping handbook in French, English, and Spanish (obtainable from Mme. J. Brédeville, 229 Rue St-Honoré; 20 fr.).

Magasins de Nouveautés, or *Grands-Magasins* (department stores; some closed on Mon. till 1 p.m.). The most important are the *Bon Marché* (Pl. R, 16; *IV*), 131-137 Rue du Bac and 20-24 Rue de Sèvres, rather remote from the centre of Paris; the *Grands-Magasins du Louvre* (Pl. R, 20; *II*, *III*), Rue de Rivoli and Place du Palais-Royal, opposite the Louvre; *Le Printemps* (Pl. B, 18, *II*), 62-70 Boul. Haussmann. Also the *Galeries Lafayette* (Pl. B, 18; *II*), 1-3 Rue La Fayette, 15-36 Rue de la Chaussée-d'Antin, and 38-42 Boul. Haussmann; the *Palais de la Nouveauté*, formerly Grands-Magasins Dufayel (Pl. B, 23), 22-34 Rue de Clignancourt; the *Samaritaine* (Pl. R, 20; *III*), Rue du Pont-Neuf and Rue de Rivoli; *Aux Trois-Quartiers*, 21-23 Boul. de la Madeleine; *Grands-Magasins Jones*, 45 Av. Victor-Hugo.

Bazaars, partly similar to the above, partly for household requisites and cheap goods of every kind. *Magasin des Nouvelles Galeries* (*A la Ménagère;* Pl. R, 24; *III*), 18-20 Boul. Bonne-Nouvelle; *Bazar de l'Hôtel-de-Ville*, 54-62 Rue de Rivoli, opposite the Hôtel de Ville. On the left bank of the Seine, *Magasins Réunis*, 136-138 Rue de Rennes.

Booksellers. *Galignani*, 224 Rue de Rivoli; *W. H. Smith & Son*, 248 Rue de Rivoli, corner of Rue Cambon, with tea rooms; *Brentano*, 37 Av. de l'Opéra; *Shakespeare & Co.*, 12 Rue de l'Odéon. These four sell English and American books.

E. Flammarion & A. Vaillant, Galeries de l'Odéon, 36bis Av. de l'Opéra, 10 Boul. des Italiens, 20 Rue des Mathurins, 3 Boul. St-Martin, etc.; *Arnauld*, 26 Av. de l'Opéra; *H. Floury*, 1 Boul. des Capucines; *Eug. Rey*, 8 Boul. des Italiens; *P. V. Stock*, 155 Rue St-Honoré, opposite the Théâtre-Français; *Chez Fast*, 13 Rue Royale, with tea room; *Timotéi*, 14 Rue de Castiglione; *Librairie Européenne* (A. Perche), 45 Rue Jacob, *H. Le Soudier*, 174-176

Boul. St-Germain, *Ch. Fischbacher*, 33 Rue de Seine, these three for German and other foreign books; *Librairie Cervantès*, 26 Rue de Richelieu, for Spanish books.—Rare books: *Francisque Lefrançois*, 54-55 Passage des Panoramas; *Rouquette*, 18 Rue La Fayette; *L. Carteret*, 5 Rue Drouot; *Conard*, 6 Place de la Madeleine; *A. Melet*, 45-46 Galerie Vivienne.—Second-hand book-stalls on the quays (see p. 258).

Maps (comp. p. lviii). *H. Barrère*, 21 Rue du Bac; *Chapelot & Cie.* (military booksellers), 30 Rue Dauphine; *Caffin*, 80 Rue St-Lazare; *Campbell*, 7 Rue St-Lazare; *Challamel*, 17 Rue Jacob; *Taride*, 20 Boul. St-Denis; *Forest*, Rue de Buci 17.

Photographs. *Archives l'photographiques d'Art et d'Histoire* (Direction des Beaux Arts), 1 bis Rue de Valois; *Braun & Cie*, 18 Rue Louis-le-Grand; *Jules Hautecœur*, 172 Rue de Rivoli, corner of Rue de Rohan; *Ed. Hautecœur*, 35 Av. de l'Opéra; *Druet*, 20 Rue Royale; *Giraudon*, 9 Rue des Beaux-Arts; *Levasseur*, 230 Rue de Rivoli; *J. E. Bulloz*, 21 Rue Bonaparte. — Photographic Materials: *Kodak*, 5 Av. de l'Opéra and 4 Place Vendôme; *J. Richard*, 10 Rue Halévy; *Appareils Francia*, 15 Rue des Carmes; *Poulenc frères*, 19 Rue du Quatre-Septembre; *Stéréo Leroy*, 109 Rue du Bac.

Objets d'Art. Antiquities and Curiosities: *Laurent-Perdreau*, 2 Rue Meyerbeer (1st floor); *A. Seligmann*, 23 Place Vendôme; *F. Schutz*, 25 Quai Voltaire; *Galerie S. Bing*, 10 Rue St-Georges (Oriental art); etc.

Bronzes: *Barbedienne*, 30 Boul. Poissonnière; *Thiébaut frères*, 32 Av. de l'Opéra; *Siot-Decauville*, 24 Boul. des Capucines; *Hébrard*, 8 Rue Royale; *Susse frères*, 13-15 Boul. de la Madeleine.

Engravings and Etchings: *Owen*, 15 Quai Voltaire; *Rapilly*, 9 Quai Malaquais; *Sagot*, 39 bis Rue de Châteaudun; *Arnould*, 7 Rue Racine; *Ed. Hautecœur*, 35 Av. de l'Opéra; *Chalcographie*, see p. 91.

Pictures and Sculptures: *Durand-Ruel, Georges Petit, Bernheim jeune*, etc. (comp. p. 36). Also at many shops in the Rue Laffitte. *Ateliers des Moulages du Louvre*, see p. 91.

Porcelain and Crystal: *Sèvres Ware* (comp. p. 339), 240 Rue de Rivoli, corner of Rue Rouget-de-l'Isle; *Haviland*, 7 Rue Bleue; *Grand-Dépôt*, 21 Rue Drouot; *Karlovy-Vary*, 30 Boul. des Italiens (Bohemian glass). There are stores of all the different French wares in the Rue de Paradis.—*Copenhagen China*, 50 Rue des Petits-Champs, corner of Av. de l'Opéra.

Clothes, Articles de Paris, etc. Boots ('chaussures'). To measure: *Pinet*, 1 Boul. de la Madeleine; *Lobb*, 47 Rue du Faubourg-St-Honoré; *Jonesco*, 24 Rue du Colisée; *Cyr-Robert*, 65 Rue de Richelieu; *A la Gavotte*, 26 Av. de l'Opéra (more especially for ladies). — Ready-made: *Raoul*, 24 Av. de l'Opéra, 101 Av. des

Champs-Elysées, 17 Boul. de la Madeleine, 2 Boul. Montmartre, 21 Boul. St-Michel, 64 Rue de Rennes, etc.; *Fayard*, 36 Rue de Rivoli, 126 Rue de Rennes, etc.; *Biset*, 11 Av. de l'Opéra, etc.; *Manfield & Sons*, 3 Boul. Montmartre, 8 Boul. des Capucines, etc.; *Cordonnerie du High Life*, 12 Boul. des Capucines.

Dressmakers and Ladies' Tailors. The most fashionable are to be found near the Opéra and the Champs-Elysées: *Mme. Paquin*, No. 3, *Worth*, No. 7, and *Boué sœurs*, No. 9 Rue de la Paix; *Poiret*, 26 Av. Victor-Emmanuel III; *Dœuillet*, 24 Place Vendôme; *Redfern*, 242 Rue de Rivoli; *Madeleine & Madeleine*, 104 Av. des Champs-Elysées; *Callot sœurs*, 9-11 Av. Matignon; *Yose*, 97-99 Av. des Champs-Elysées (riding-habits). All these are expensive. The Magasins de Nouveautés (p. 48) are much cheaper.

Furs ('fourrures'): *Révillon frères*, 77-81 Rue de Rivoli; *Grunwaldt*, 6 Rue de la Paix; *Rufin*, 30 Av. de l'Opéra; *Ruzé & Cie.*, 26 Chaussée d'Antin; *Valenciennes frères*, 17 Rue Vivienne; *Max*, 1-3 Rue des Filles-St-Thomas, near the Place de la Bourse.

Gloves, Ties, Umbrellas ('gants', 'cravates', 'parapluies'): *Jouvin*, 1 Rue Auber; *Au Carnaval de Venise*, 3-5 Boul. de la Madeleine; *Perrin*, 45 Av. de l'Opéra (gloves only); *Jourdain & Brown*, 14 Rue Halévy; *A la Petite Jeannette*, 3 Boul. des Italiens.

Hats. For men (top-hat, 'chapeau haut-de-forme'; stiff felt-hat, 'chapeau melon'; soft felt-hat, 'chapeau mou'; straw-hat, 'chapeau de paille'; cap, 'casquette'): *Delion & Cie.*, 24 Boul. des Capucines, 15-25 Passage Jouffroy, and 223 Boul. St-Germain; *A. Berteil*, 79 Rue de Richelieu, 134 Boul. St-Germain, and 91 Boul. Haussmann; *Sauvage* (Gibus), 11 Rue du Quatre-Septembre; *Pinaud & Amour*, 41 Av. de l'Opéra; *Léon*, 21 Rue Daunou; *Bravard*, 47 Boul. St-Michel. — For ladies: *Reboux (Caroline)*, 23 Rue de la Paix; *Georgette*, 1 Rue de la Paix; *Lewis*, 422 Rue St-Honoré; *Esther Meyer*, 6 Rue Royale; *Alphonsine*, 11 Rue Richepanse.

Ladies' Underclothing: *Grande Maison de Blanc*, 6 Boul. des Capucines; *Au Gagne-Petit*, 21-23 Av. de l'Opéra; *A la Cour Batave*, 41-45 Boul. de Sébastopol. — Hosiers: *Aux 100 000 Chemises*, 69-71 and 74 Rue La Fayette, 128 Rue de Rivoli, and 55 Rue de Rennes; *Doucet*, 21 Rue de la Paix, *Roddy*, 2 Boul. des Italiens, and *Barclay*, 18-20 Av. de l'Opéra (these three for ladies also); *Fashionable House*, 16 Boul. Montmartre; *Charvet*, 8 Place Vendôme.

Jewellery. Numerous and tempting shops in the Rue de la Paix, Av. de l'Opéra, the Rue Royale, and the Boulevards. Genuine gold and silver articles bear the stamp of the mint.

Lace and Embroidery ('dentelle', 'broderie'): *Compagnie des Indes*, 80 Rue de Richelieu and 12 Rue de la Bourse; *Lion*, 7 Rue La Boëtie; *Camerino de Venise*, 32 Av. de l'Opéra.

Opticians (spectacles, 'lunettes'; opera-glasses, 'jumelles'; eye-glasses, 'lorgnon'): *Avizard*, 27 Av. de l'Opéra; *Fischer*, 12 Boul.

des Capucines; *Hazebroucq*, 16 Rue de la Paix; *Meyrowitz*, 3 Rue Scribe; *Tissot*, 33 Av. de l'Opéra; *Comptoir Central d'Optique*, 26 Rue Vivienne; *Derogy*, 31-33 Quai de l'Horloge.

PERFUMERS: *Houbigant*, 19 Rue du Faubourg St-Honoré; *Guerlain*, 15 Rue de la Paix; *Roger & Gallet*, 8 Rue de la Paix and 38 Rue de Hauteville; *Pinaud*, 18 Place Vendôme; *Lubin*, 11 Rue Royale; *Violet*, 29 Boul. des Italiens; *Parfums d'Orsay*, 24 Boul. des Italiens; *Oriza (Legrand)*, 9 Boul. de la Madeleine; *Piver*, 10 Boul. de Strasbourg; *Gellé frères*, 6 Av. de l'Opéra; *Lenthéric*, 245 Rue St-Honoré; *Jean Giraud fils*, 61 Rue des Petits-Champs; *Coty*, 23 Place Vendôme; *Viville*, 24 Av. de l'Opéra; *Delettrez*, 15 Rue Royale.

TAILORS. Clothing made to measure by a good tailor is somewhat dearer than in England. Many London firms have branches in Paris. The visitor should consult a resident, if possible, before ordering. — READY-MADE CLOTHES (or to measure): *A la Belle Jardinière*, 2 Rue du Pont-Neuf and 1 Place de Clichy; *Old England*, 12 Boul. des Capucines, corner of Rue Scribe (also travelling requisites, English and American provisions and specialities, etc.); *Au Pont-Neuf*, 4-8 Rue du Pont-Neuf; *Coutard*, 4-6 Boul. Montmartre; *Bertholle*, 93 Av. des Champs-Elysées; *A Réaumur*, corner of Rue Réaumur and Rue St-Denis; *High-Life Tailor*, 12 Rue Auber and 112 Rue de Richelieu; *West-End* (Choqué), 16 Rue Auber; *A la Grande Maison*, 17 Rue Auber; *The Sport*, 17 Boul. Montmartre; *A la Grande Fabrique*, 50 Rue de Turbigo.

TOYS: *Au Nain-Bleu*, 408 Rue St-Honoré; *Au Paradis des Enfants*, 156 Rue de Rivoli, corner of Rue du Louvre.

TRAVELLING REQUISITES: *Moynat*, 5 Place du Théâtre-Français; at several shops in the Av. de l'Opéra, and at the Bazaars (p. 48).

WATCHMAKERS: *L. Le Roy & Cie.*, 7 Boul. de la Madeleine (chronometers); *Bréguet*, 2 Rue Edouard VII; *Garnier*, 17 Boul. Haussmann; *Au Chronomètre de France*, 11 Boul. des Italiens.

Confectionery and Delicacies. CONFECTIONERS (sweets, preserved fruits, etc.): *Boissier*, 7 Boul. des Capucines; *L. Marquis*, 17-19 Boul. des Capucines; *Rebattet*, 12 Rue du Faubourg-St-Honoré; *Seugnot*, 28 Rue du Bac. Pâtisseries, see p. 23.

CHOCOLATE, TEA, etc.: *Compagnie Coloniale*, 19 Av. de l'Opéra; *Fourey-Galland*, 124 Rue du Faubourg-St-Honoré; *F. Marquis*, 58-61 Passage des Panoramas and 39 Boul. des Capucines; *Aux Merveilleuses*, 32 Av. des Champs-Elysées; *Masson*, 91 Rue de Rivoli. Tea Rooms, see p. 24.

DELICACIES ('comestibles'): *Potel & Chabot*, 4 Av. Victor-Hugo and 55 Rue de Ponthieu; *Corcellet*, 18 Av. de l'Opéra; *Félix Potin*, 97-103 Boul. de Sébastopol, 45-47 Boul. Malesherbes, 99 Rue du Faubourg-St-Antoine, and 140 Rue de Rennes; *Damoy*, 31 Boul. de Sébastopol; *Couté*, 10 Boul. Raspail and 60 Rue de Maubeuge. —

English and American specialities at *Old England* (p. 51) and at *E. La Montagne*, 420 Rue St-Honoré.

Tobacco. The manufacture and sale of tobacco, cigars, and cigarettes are a government monopoly. The shops, called *Bureaux de la Régie des Tabacs*, have red lamps (not lighted at night). The prices are the same everywhere. Among the most important shops are: 23 Boul. des Capucines, opposite the Grand-Hôtel; 157 Rue St-Honoré, opposite the Théâtre-Français ('A la Civette'); and 29 Rue Vivienne, near the Bourse. English and American tobacco and cigarettes and imported cigars may be obtained at any tobacconist's, but the best selection will be found at the shops in the boulevards.

Passers-by may use the light burning in every tobacco shop without making any purchase. — Postage-stamps also are sold by the tobacconists.

15. Plan of Visit.

At least a fortnight is required to obtain some idea of Paris and its environs. The visitor should take a preliminary drive (p. 53) or walk from the Place de la Concorde (p. 59) up the Champs-Elysées (p. 67; view from the Arc de Triomphe, p. 71), and along the boulevards (p. 74), through the W. central quarter. He should supplement this by a steamer-trip on the Seine (p. 27), landing at the Quai de l'Hôtel-de-Ville to visit Notre-Dame (p. 264; view from the tower). The great art-collections are at the Louvre (p. 90), to which several days should be devoted; the Luxembourg (p. 314; modern French art); the Musée de Cluny (p. 271; industrial arts, mediæval and Renaissance); the Musée Carnavalet (p. 187; historical survey of Paris); the Bibliothèque Nationale (p. 200; rare books, bindings, medals, cameos, and small antiques); and the Hôtel des Invalides (p. 301; military museum). Other interesting buildings are the Opéra (p. 75), the Hôtel de Ville (p. 176), the Archives Nationales (p. 184), the Halles Centrales (p. 193), the Bourse (p. 206), the Musée Jacquemart-André (p. 221), the Musée Guimet (p. 230), the Sainte-Chapelle (p. 261), the Sorbonne (p. 277), the Panthéon (p. 280), the Dome of the Invalides (p. 309), and the churches of the Madeleine (p. 73), St-Germain-l'Auxerrois (p. 87), St-Eustache (p 194), St-Vincent-de-Paul (p. 208), Sacré-Cœur (p. 213), St-Germain-des-Prés (p. 291), St-Sulpice (p. 293), and St-Etienne-du-Mont (p. 284). An early start should be made so as to allow time for objects of interest en route. The late afternoon should be devoted to the Bois de Boulogne (p. 239), Père-Lachaise (p. 245), the Buttes-Chaumont (p. 243), and other parks (see p. 57), or to watching the busy life of the boulevards (p. 74).

Excellent Views of Paris may be obtained from the top of the Arc de Triomphe de l'Etoile (p. 71), the towers of Notre-Dame (p. 264), the dome of the Sacré-Cœur (p. 213), the Eiffel Tower (p. 311), and

the Buttes-Chaumont (p. 243), and the terrace of the park at St-Cloud (p. 341), or, lastly, the terrace of St-Germain (p. 373).

In the Environs Versailles (p. 344) and Chantilly (p. 391) stand first in interest, the former for its park and palace of Louis XIV. (now a historical museum), the latter as a modern princely residence, with the Musée Condé. The royal tombs at St-Denis (p. 374) make but a slight impression, as the visitor is hurried through them. The palace of Fontainebleau (p. 419), with its admirable Renaissance interior, is well worthy of a visit, and the adjacent forest deserves a whole day.

The following **Preliminary Drive** will take $1^1/_2$-2 hrs. and cost 15-20 fr. in a taxi (see Appx., p. 64). From the Place de la Concorde (p. 59), through the Rue de Rivoli (p. 61) to the E., past the Louvre (p. 88) and the Hôtel de Ville (p. 176); then through the Rue St-Antoine to the Place de la Bastille (p. 181), returning by the Grands Boulevards (p. 74) to the Place de la Concorde; then up the Champs-Elysées (p. 67) to the Arc de Triomphe de l'Etoile (p. 71; view), and down to the Pont de l'Alma (p. 229), which we cross to the Champ-de-Mars (p. 311), the Hôtel des Invalides (p. 301), and the Panthéon (p. 280). Thence down the Boul. St-Michel (p. 269), past the Sorbonne (p. 277) and the Hôtel de Cluny (p. 271); across the Pont St-Michel into the 'Cité', where we see the Palais de Justice (p. 259) on the left and Notre-Dame (p. 264) on the right. We then regain the right bank by the Pont d'Arcole, at the Place de l'Hôtel-de-Ville (p. 175). We may conclude the excursion with a steamer-trip on the Seine (see Appx., p. 62).

Motor Coaches leave the various tourist agents' offices (see p. 41) daily for drives round Paris and for excursions to places of interest in the environs, including Versailles, Fontainebleau, Chantilly, and the battle-fields. Arrangements can usually be made for the visitor to be picked up at his hotel (apply to the hotel-porter).

The following **Diary,** planned for a stay of three weeks, will enable the visitor to regulate his movements and economize his time. He must carefully note the days and hours at which the collections and sights are accessible (see table, pp. 54, 55), and must make free use of taxis or buses, trams, and Métro.

1st Day. Preliminary drive (see above), combined with a visit to *Notre-Dame* (p. 264; not on Sun.). Afternoon: *Bois de Boulogne* (p. 239) and *Bagatelle* (p. 241).

2nd Day. *Louvre* (p. 90); *Tuileries Gardens* (p. 62). Afternoon: *St-Cloud* (p. 340) and *Sèvres* (p. 338).

3rd Day. *Palais de Justice* and *Sainte-Chapelle* (pp. 259, 261). Afternoon: *Musée de Cluny* (p. 271).

4th Day. *Musée du Luxembourg* (p. 314); *Mint* (p. 288; Tues. & Thurs. 1-3, on previous application); *St-Germain-des-Prés* (p. 291); *St-Sulpice* (p. 293).

Table showing Hours of Admission to the Collections and other Sights.

	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Remarks. Admission 1 fr. (free on Sun. and after 12 on Thurs.), unless otherwise stated.
Arc de Triomphe de l'Etoile (p. 71)	10-4, 5	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	
Archives Nationales (p. 184)	1-4	—	—	—	12-3†	—	—	† On application.
Beaux-Arts, Ecole des (p. 289)	1-5 or 12-4	—	—	—	—	—	—	Closed during vacation.
Bibliothèque Nationale (p. 200)	—	—	—	—	10-4	—	10-4	Adm. free; comp. p. 201.
Chambre des Députés (p. 296)	9-6	9-6	9-6	9-6	9-6	9-6	9-6	During vacation only (gratuity).
Chantilly, Château de (p. 392)	1-5	—	—	—	1-5	—	1-5†	From April 15th to Oct. 14th; closed on race-days. — †Adm. 2 fr.
Conciergerie (p. 262)	—	—	—	—	9-4, 5	—	—	By permission. Adm. free.
Fontainebleau, Palais de (p. 419)	10-12,1-5 11-12,1-4	10-12,1-5 11-12,1-4	10-12,1-5 11-12,1-4	10-12,1-5 11-12,1-4	10-12,1-5 11-12,1-4	10-12,1-5 11-12,1-4	10-12,1-5 11-12,1-4	In summer. In winter.
Gobelins (p. 325)	1-4	—	1-4	1-4	1-4	1-4	1-4	Workshops open on Thurs., 1-3.30.
Hôtel de Ville (p. 176)	2-4	2-4	2-4	2-4	2-4	2-4	2-4	Adm. free.
Invalides, Dôme des (p. 309)	12-4, 5	—	12-4, 5	12-4, 5	12-4, 5	12-4, 5†	-	† In summer.
-, *Hôtel des* (p. 301)	12.45-4,5	—	12.45-4,5	12.45-4,5	12.45-4,5	—	—	
Jardin des Plantes (p. 320)	1-4, 5	—	1-4, 5	1-4, 5	1-4, 5	1-4, 5	1-4, 5	Comp. p. 319.
Maison de Victor-Hugo (p. 191)	10-4, 5	—	12.30-4,5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Adm. 1 fr., Sun. free.
Maisons-Laffitte, Château de (p. 385)	10-12,2-5	—	10-12,2-5	10-12,2-5	10-12,2-5	2-5	10-12,2-5	In winter 10-12 & 1.30-4.
Malmaison (p. 368)	10-12.30, 1.30-4, 6	—	10-12.30, 1.30-4, 6	10-12.30, 1.30-4, 6	10-12.30, 1.30-4, 6	10-12.30, 1.30-4, 6	10-12.30, 1.30-4, 6	Adm. 1 fr., 50 c. on Sun. & after 12 on Thurs.
Mint (p. 288)	—	—	1-3	—	1-3	—	—	On written application. Adm. free.
Musée des Arts Décoratifs (p. 169)	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Adm. 2 fr., holidays 1 fr., Sun. free.

Musée des Arts et Métiers (p. 196)	10-4	—	12-4	12-4	12-4	—	12-4	Adm. free.
— *Carnavalet* (p. 187)	10-4, 5	—	12.30-4,5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Free on Sun.
— *Cernuschi* (p. 224)								
— *de Cluny* (p. 271)	10-4, 5	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Some rooms closed till 2 p.m.
— *Galliéra* (p. 229)	10-4, 5	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	
— *Guimet* (p. 230)	12-4, 5	—	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	
— *Gustave-Moreau* (p. 210)	10-4, 5	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Adm. 2 fr., free on Sun. & after 12 on Thurs. Closed in Aug.
— *Jacquemart-André* (p. 221)	1-4, 5	—	1-4, 5	—	1-4, 5	1-4, 5	—	Adm. 2 fr., free on Sun. Closed in Aug.
— *du Louvre* (p. 90)	10-4, 5	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Hours of opening of various galleries, see p. 90.
— *du Luxembourg* (p. 314)	10-4, 5	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	
— *de Minéralogie, etc.* (p. 318)	—	—	2.30-4	—	2.30-4	—	2.30-4	Adm. free.
— *Rodin* (p. 298)	1-4, 5	1-4, 5, 6	1-4, 5, 6	1-4, 5, 6	1-4, 5, 6	1-4, 5, 6	1-4, 5, 6	Adm. 1 fr., Sun. free.
Palais de Justice (p. 259)	—	12-5	12-5	12-5	12-5	12-5	12-5	Adm. free.
Panthéon (p. 280)	10-4, 5	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	
Petit Palais (p. 67)	10-4, 5	—	1-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Free on Sun.
St-Denis, Tombs (p. 375)	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	Adm. free.
Sainte-Chapelle (p. 261)	10-12, 1.30-4, 5	—	10-12, 1.30-4, 5	10-12, 1.30-4, 5	10-12, 1.30-4, 5	10-12, 1.30-4, 5	10-12, 1.30-4, 5	
St-Germain, Musée (p. 371)	10-4, 5	—	10-4, 5	—	10-4, 5	—	—	Open also on Wed., Fri., and Sat. afternoons (gratuity).
Sèvres, Musée (p. 339)	10-4, 5	1-4, 5	1-4, 5	1-4, 5	1-4, 5	1-4, 5	—	
—, *Workshops* (p. 340)	—	2-5	2-5	2-5	2-5	2-5	—	In winter Mon. & Tues., 2-4, only. Adm. 50 c., free on Thurs.
Trocadéro, Casts and Musée Cambodgien (p. 234)	10-4, 5	—	1-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	
—, *Ethnographical Museum* (p. 235)	12-4, 5	—	12-4, 5	—	12-4, 5	—	—	Adm. free.
Versailles, Palais de (p. 346)	10-4, 5	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	For various rooms, see p. 342.

5th Day. *Palais-Royal* (p. 84); *Halles Centrales* (p. 193) and *St-Eustache* (p. 194); *Père-Lachaise* (p. 245).

6th Day. *Louvre* (2nd visit); *Madeleine* (p. 73); *Place Vendôme* (p. 81). Afternoon: *Jardin des Plantes* (p. 320) and the *Gobelins* (p. 325; workshops on Thurs., 1-4, only).

7th Day. *Musée Carnavalet* (p. 187); *Archives Nationales* (p. 184; Sun., 1-4); *Quartier du Marais* (p. 184).

8th Day. *Musée Rodin* (p. 298); *Hôtel des Invalides* (p. 301); *Eiffel Tower* (p. 311).

9th Day. *Bibliothèque Nationale* (p. 200); *Bourse* (p. 206); *La Trinité* (p. 211); *St-Augustin* (p. 223). Afternoon: *Vincennes* (p. 253).

10th Day. *Versailles* (p. 344).

11th Day. *Luxembourg Gardens* (p. 316) and *Palace* (p. 313); *Panthéon* (p. 280); *St-Étienne-du-Mont* (p. 284). Afternoon: *Maisons-Laffitte* (p. 385) or *Parc de Montsouris* (p. 331).

12th Day. *Louvre* (3rd visit). Afternoon: *Malmaison* (p. 368)

13th Day. *Musée des Arts et Métiers* (p. 196); *St-Vincent-de-Paul* (p. 208); *Buttes-Chaumont* (p. 243).

14th Day. *Musée Cernuschi* (p. 224); *Musée Jacquemart-André* (p. 221; Sun. & Fri., 1-5); *Parc Monceau* (p. 224).

15th Day. *Chantilly* (p. 391; Sun., Thurs., & Sat., in summer).

16th Day. *St-Denis* (p. 374). Afternoon: *Enghien* and *Montmorency* (p. 381).

17th Day. *St-Germain-en-Laye* (p. 370).

18th Day. *Petit Palais* (p. 67); *Trocadéro* (p. 234); *Musée Guimet* (p. 230).

19th Day. *Fontainebleau* (p. 418).

20th Day. *Louvre* (4th visit); *Hôtel de Ville* (p. 176; 2-4 p.m.); *Sacré-Cœur* (p. 213) and *Montmartre Cemetery* (p. 217).

21st Day. *Compiègne* (p. 401) or *Senlis* (p. 399).

Hours of Admission. The table on pp. 54, 55 shows when the collections and sights are open to visitors. As the days and hours are liable to alteration the traveller is referred to the English and American newspapers (p. 47). The museums and collections are apt to be crowded on Sundays and holidays.

Most of the collections are closed on Mondays, and also on the legal public holidays: New Year's Day, Ascension Day, July 14th, Armistice Day (Nov. 11th), and, unless they happen to fall on a Sunday, the Assumption (Aug. 15th), All Saints' (Nov. 1st), and Christmas Day. Collections which are generally closed on Mondays are often opened on Easter and Whit Mondays and closed on the following Tuesdays.

A fee (usually 1 fr.) is now charged for admission to nearly all the state museums, picture galleries, etc., except on Sun. and after

12 o'clock on Thursdays. Season-tickets for all the museums are obtainable on application at the Administration des Beaux-Arts, Palais-Royal: one month 20 fr., three months 40 fr., six months 60 fr., twelve months 100 fr. Half these fees are charged for season-tickets for a single museum (where application should be made).

Applications for admission to special collections or to a meeting of the Academy (p. 287) may be couched somewhat in the following terms:

"Monsieur,

Etranger de passage à Paris, je me permets de solliciter l'autorisation de visiter . . . . . (d'assister à la prochaine séance de . . . .)

Veuillez agréer, Monsieur, avec mes remercîments anticipés, l'expression de ma considération très distinguée."

A stamped and addressed envelope for the reply should be enclosed.

CHURCHES are best seen in the afternoons of week-days, when no service is being held. The Madeleine (p. 73) is not open to visitors till 1 p.m., and several other churches are closed at 5 or 6 p.m. Sundays and festivals afford an opportunity of witnessing the religious ceremonies and often of hearing excellent music (see p. 36). High Mass is usually at 10 a.m. The Masses at midday and 1 p.m. are those chiefly attended by the fashionable world; and the scene after service at the Madeleine and other leading churches is interesting.

PARKS and PUBLIC GARDENS are usually closed at dusk. The hour of closing is announced by a crier or by a drum or bell.

CEMETERIES open at 7.30 a.m. and close at 6 p.m. from March 1st to Oct. 15th, at 5.30 in Feb., at 5 from Oct. 16th to Nov. 15th, and at 4.30 from Nov. 16th to Jan. 31st. It is forbidden to take cameras into the cemeteries. A bell is rung half an hour before closing, and the custodians call out "On ferme les portes." Visitors may not carry anything out of the cemetery without a 'laissez-passer'. Note that men always take off their hats on meeting a funeral, whether in the cemetery or in the streets.

16. A Paris Calendar.

JANUARY 1st	'Jour de l'An' (public holiday), a greater festival in France than Christmas Day.
— 3rd	Fête de Ste-Geneviève (p. 284).
FEBRUARY	Salon des Indépendants (p. 36), etc.
	On every Sunday during Lent, celebrated Lent sermons in Notre-Dame (p. 264) and other churches.
MARCH	'Mi-Carême' (mid-Lent): carnival and procession.
Holy Week	Fine music at the Madeleine and other churches.
	Foire aux Jambons, followed by the Foire à la Ferraille (p. 182).
Good Friday	Music at St-Eustache.
	Foire aux Pains d'Epice (p. 251; after Easter).
Ascension Day	Forty days after Easter (public holiday).
	Concours Hippique (p. 37; fortnight in March-April).

April	Spring meeting at Longchamp (early in April).
	Show of azaleas at the Fleuriste Municipal (p. 238; end of April or beginning of May).
May	Salon (p. 36; May 1st to June 30th).
	Foire de St-Germain (p. 293; beginning of May); music at Notre-Dame de Lorette (p. 209); Foire de Paris (p. 301); Fête at Courbevoie (1st Sun.); Fêtes at St-Cloud (1st three Sun.).
— 13th	Fête of Ste-Jeanne-d'Arc, the French national saint.
— 30th	American Memorial Day in honour of Americans killed in the War; services at Holy Trinity (p. 228) and at Suresnes (p. 342).
June	Fête at Courbevoie (1st Sun.); Foire de Neuilly (p. 226; mid-June to mid-July); Prix de Diane and Prix du Jockey Club at Chantilly (p. 37; Grand-Prix d'Auteuil (last Sun. but one); Grand-Prix de Longchamp (p. 37; last Sun.); Fête Hoche at Versailles (Sun. after June 24th).
— 3rd	Birthday of King George V. (dinner at British Embassy).
July	Prix du Président de la République at St-Cloud (p. 37; 1st Sun.); Fêtes at Charenton (1st and 2nd Sun.) and Montreuil-sous Bois (1st Sun.); exhibition of 'grands prix de Rome' (p. 291).
— 4th	American Independence Day.
— 14th	Fête Nationale (p. 181): dancing at the street-corners and fireworks; free performances at the state-theatres; illuminations at Versailles.
August 15th	Assumption (public holiday; fete at Vincennes, and on following Sun.).
— 25th	Fête de St-Louis (see pp. 268, 343).
September	'Coupe de Paris' rowed for at Le Perreux; fêtes at Charenton (1st and 2nd Sun.), Montreuil-sous Bois (2nd Sun.), and Puteaux (2nd Sun.); Fete des Mirlitons at St-Cloud (4 weeks in Sept.-Oct.; p. 340); Concours Lépine (p. 311).
October	Salon de l'Automobile (p. 38); Salon d'Automne (Oct.-Dec.; p. 36).
— 25th	Prix de l'Arc de Triomphe and Prix du Conseil Municipal at Longchamp (p. 37).
November	Annual meeting of the Institut de France (p. 287).
— 1st	Exhibition of works bought by the state at the Salons (p. 291).
— 2nd	All Saints' (public holiday; visits to cemeteries).
— 11th	All Souls' (visits to cemeteries).
— 25th	Armistice Day ('Fête de la Victoire').
December 24th	Fête de Ste Catherine: unmarried work-girls who have reached the age of twenty five parade the streets wearing lace bonnets trimmed with yellow ribbons.
— 25th	Christmas Eve: midnight suppers at the restaurants ('réveillons'); Midnight Mass at St-Eustache (p. 195), Notre-Dame (p. 264), etc.
	Christmas Day (public holiday).

I. RIGHT BANK OF THE SEINE.

The modern business and fashion of Paris are confined mainly to the quarters on the right bank of the Seine, which contain the great boulevards, the finest streets and squares, the chief hotels, cafés, and restaurants, the best theatres, and the most attractive shops. Here, too, are the Louvre, with its magnificent treasures of art, the Champs-Elysées, with the President's palace, the Hôtel de Ville, several interesting churches, the Trocadéro, the Opéra, the Palais-Royal, the Bibliothèque Nationale, the Archives, the Bourse, the Banque de France, the Hôtel des Postes, the Halles Centrales, the Conservatoire des Arts et Métiers, and Père-Lachaise.

1. Place de la Concorde, Tuileries Gardens, and Champs-Elysées.

Métro Stations: *Concorde* and *Tuileries* (Appx., pp. 31, 36). — Nord-Sud: *Concorde* (Appx., p. 37). — Omnibuses and Tramways, see Appx., p. 60.

The new-comer should begin by taking a walk from the Louvre to the Place de la Concorde. On all sides are imposing views. From the Pont de la Concorde we survey the river. From the Tuileries Gardens, with the palace of the old French kings to the E., we look N.W. towards the Champs-Elysées, with the long vista beyond the Obelisk, ending in the Arc de Triomphe. To the S.W. rise the Eiffel Tower and the Dôme des Invalides.

The **Place de la Concorde (Pl. R, 15, 18; *II*), the centre of the fashionable W. quarters, between the Champs-Elysées (p. 67) and the Tuileries Gardens (p. 62), is one of the largest and grandest squares in the world. It received its present form in 1854 from designs by Hittorff, a native of Cologne.

In the middle of the 18th cent. the site was almost a desert. Louis XV., after the Peace of Aix-la-Chapelle (1748; p. xxiii), graciously allowed the municipal authorities to erect an equestrian statue to him here, and J. A. Gabriel, the architect, constructed the pavilions and balustrades. The statue, executed in bronze from designs by Bouchardon (model, see p. 113, No. 974), was not set up until 1763, when its erection called forth bitter epigrams ("Il est ici comme à Versailles, il est sans cœur et sans entrailles" and "Les vertus sont à pied, le vice est à cheval"). The statue was removed in 1792, and the square was named *Place de la Révolution*. In 1795 the name was changed to *Place de la Concorde;* after the restoration of the Bourbons, when it was proposed to erect an expiatory monument here, it was again changed to *Place Louis XV* and *Place Louis XVI*, and after 1830 the name Place de la Concorde was revived.

The aspect of the square has greatly changed since the Revolutionary period, when it lay almost outside of the life and traffic of the city. Of the surroundings that met the last gaze of so many hundreds of noble and humble victims under the Terror (1793-94), little now remains but the façades of the Ministère de la Marine and the Hôtel de Crillon (p. 61), the equestrian statues by Coyzevox, and the stone terraces of the Tuileries Gardens, once separated from the square by a fosse and drawbridge. The precise spot on which the guillotine was erected 'en permanence' is not quite certain, but it probably stood near the statue of Liberty, which succeeded that of Louis XV., and which Madame Roland is said to have apostrophized ("O Liberté! que de crimes on commet en ton nom!"). The guillotine began its bloody work here in 1792, and usually at six o'clock every afternoon, the file of tumbrels entered the square by the Rue Royale. Between Jan. 21st, 1793, and May 3rd, 1795, upwards of 2800 persons perished here, besides many executed elsewhere during the Terror. For a short time (May 26th to July 9th, 1794) the guillotine was removed to the Place du Trône (p. 251), where some 1300 persons perished; many others were guillotined in the Place du Carrousel, and a few at the Bastille (one day only). So absolutely mechanical and swift was the action of the terrible machine (named after Dr. Guillotin, who advocated the employment of a method of quick despatch, but was not its inventor) that forty to fifty persons were often executed in as many minutes.

Louis XVI. was executed in the square on Jan. 21st, 1793. Later victims were Charlotte Corday (July 17th), Marie Antoinette (Oct. 16th), Brissot, chief of the Gironde, with twenty-one of his adherents (Oct. 31st), Philippe Egalité, Duke of Orleans, father of King Louis Philippe (Nov. 6th), and Mme. Roland (Nov. 8th). In 1794 Hébert (March 24th) and his partisans, the opponents of all social rule, mounted the scaffold. The next victims were the adherents of Marat and the Orleanists; then Danton himself (April 5th) and his party, Camille Desmoulins, and the atheists Chaumette and Anacharsis Cloots, and the wives of Camille Desmoulins, Hébert, and others, and Madame Elisabeth, sister of Louis XVI. (May 9th). Then, on July 28-30th, Robespierre and his brother, Saint-Just, and other members of the 'Comité du Salut Public' met a retributive end here; a few days later the same fate overtook 82 members of the Commune, mere tools of Robespierre. Lasource, one of the Girondists, said to his judges: "Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera".

The **Obelisk* in the centre of the square once stood in front of a 'pylon', or gateway, erected by Ramses II. (13th cent. B.C.) in front of the great temple at Luxor (Thebes) in Upper Egypt. It was presented to Louis Philippe in 1831 by Mohammed Ali, viceroy of Egypt. It is a monolith of reddish granite or syenite from the quarries of Syene (the modern Assuân). It measures 75 ft. in height and weighs 240 tons. The pedestal of Breton granite is also a single block. The hieroglyphics on the sides narrate the deeds of Ramses II. The scenes on the pedestal refer to the embarkation of the obelisk in Egypt in 1831, and to its erection in 1836 at Paris by the architect J. B. Lebas. [Cleopatra's Needle in London is 68½ ft. high, the Obelisk of the Lateran at Rome 105 ft.]

Each of the **Fountains* flanking the obelisk consists of a basin in granite, 53 ft. in diameter, above which are two smaller basins, in bronze, adorned with statues of river (N.) and marine (S.) deities.

On the pavilions around the square rise eight stone figures of great cities: Lille and Strasbourg by Pradier; Bordeaux and Nantes

by Callouet; Rouen and Brest by Cortot; and Marseilles and Lyons by Petitot. From 1870 till 1918 the Strasbourg statue was hung with crape and mourning garlands, in reference to the lost Alsace; a recent inscription commemorates the siege of Strasbourg (Aug. 15th to Sept. 28th, 1870) and its recovery (Nov. 22nd, 1918).

The two uniform edifices on the N. side of the square, separated by the Rue Royale (p. 73), were erected in 1762-70, from Gabriel's plans (p. xlix), for the reception of ambassadors and other distinguished persons. That to the right (No. 2), once the 'garde-meuble' or royal store-room, is now occupied by the *Ministère de la Marine*. That to the left includes the *Automobile Club* (No. 6; p. 39) and the *Hôtel de Crillon* (No. 10; p. 2).

In front of the Automobile Club is the *Concorde* station on Line 8 of the Métro, which is connected by a subway with the *Concorde* station on Line 1 (near the Tuileries Gardens, opposite the Rue de Mondovi). Adjoining the latter is the *Concorde* station on the Nord-Sud. Farther E. in the Rue de Rivoli, opposite the Rue du Vingt-Neuf-Juillet, is the *Tuileries* station on Line 1 of the Métro. Comp. the Appx., pp. 31, 86, 37.

One of the chief entrances to the **Sewers** ('égouts') of Paris is in the Place de la Concorde, near the Lille statue; the other is in the Place de la Madeleine (p. 73), near the Boul. Malesherbes, on the left side of the church. The sewers, one of the sights of Paris, are shown to the public from May 1st to Sept. 30th, on the 1st and 3rd Wed. in the month. Visitors are divided up into three parties, starting from the Place de la Concorde at 1.30, 2.30, and 3.30 p.m., and from the Place de la Madeleine at 2, 3, and 4 p.m. The visit lasts 20 minutes. Tickets must be obtained at least a week in advance, either on written application (comp. p. 57) to the Préfet de la Seine at the Hôtel de Ville, mentioning the number of the party, or on personal application at the Bureau de Renseignements on the ground-floor of the Hôtel de Ville (entrance at 9 Place de l'Hôtel de Ville). Punctual attendance at the rendezvous is essential, and visitors (especially ladies) should wear suitable clothes. — The total length of the sewers is about 930 M. The main sewer runs under the Boul. de Sébastopol on the right bank and under the Boul. St-Michel on the left bank. The two sewer systems are connected by conduits under the Seine. The main basin is under the Place de la Concorde, whence the water is conducted to Asnières and Clichy to be used for irrigation (comp. p. 334). The sewers, the largest of which are 16 ft. high and 18-20 ft. wide, are cleansed by means of slides let down from boats, which are propelled to the outlet by the force of the stream. Each sewer bears the name of the street above it.

The ***Rue de Rivoli** (Pl. R, 18, 20, 23; *II, III, V*), begun in 1811, was named in honour of Bonaparte's victory over the Austrians at Rivoli in 1797. It was not completed until 1856, under Napoleon III. (comp. p. 174). It runs E. from the Place de la Concorde, parallel with the Seine, and is continued by the Rue St-Antoine to the Place de la Bastille. The houses in the W. part of the street, as far as the Rue du Louvre, are all uniform, with an arcaded gallery below and balconies above. The *Hôtel Infantado*, at the corner of the Rue St-Florentin (No. 2), was the residence of Talleyrand, who died here in 1838. At the corner of Rue de Castiglione is the *Hôtel Continental* (Pl. R, 18, *II;* p. 3), on the site of the Ministère des Finances, destroyed by the Communards in 1871.

Opposite No. 230, on the railings, is a tablet marking the site of the *Manège*, the riding school used for the meetings of the Constituent Assembly, the Legislative Assembly, and the National Convention from 1789 to 1795, where the Republic was founded on Sept. 21st, 1792. There Louis XVI. was tried and condemned to death (Jan. 19th, 1793). Farther E. is the small *Place de Rivoli*, with a gilded equestrian statue of *St. Joan of Arc*, by Frémiet (1899). The 'Maid of Orleans', in attacking the English garrison of Paris in 1429, was wounded at the Porte St Honoré (in the Rue St Honoré, close by). For the continuation of the Rue de Rivoli, see pp. 86, 174.

The **Pont de la Concorde** (Pl. R, 15, 14; *II*), crossing the Seine to the Chambre des Députés (p. 296), was built by Perronet in 1787-90, the upper part being composed of the stones of the Bastille. The piers were once adorned with statues (see p. 348). The *View upstream includes the dome of the Institut, the towers of Notre Dame, the spire of the Sainte Chapelle, and the dome of the Tribunal de Commerce. Down-stream, to the right, are the palaces in the Champs-Elysées and the Trocadéro; to the left, the Eiffel Tower.

The ***Tuileries Gardens** (Pl. R, 18, 17; *II*), on the E. side of the Place de la Concorde, are entered by a gateway, the pillars of which are adorned with statues of Fame and Mercury on winged horses, by Coyzevox (brought from Marly, p. 367). The gardens are open to the public, but the railed in part is closed in winter at 8, 9, 10, or 10.45 according to the season. They retain the same general features as when laid out by André Le Nôtre in the reign of Louis XIV (1664). On each side they are flanked with terraces. That on the N., called the *Terrasse des Feuillants*, derives its name from an old monastery of the Cistercians of Feuillant (near Toulouse). Here in 1790-91 met the club of the moderate party ('Les Feuillants'), led by Lameth, La Fayette, Lavoisier, André Chénier, etc., in opposition to the more violent Jacobins (p. 82).

The former tennis courts (1861) of the Tuileries Palace, at the W. end of the Terrasse des Feuillants, are occupied by the **Musée du Jeu de Paume**, which usually contains the foreign section of the Luxembourg (p. 314) but is sometimes used for special exhibitions. It is open daily (except Mon.) from 10 to 5; adm. 1 fr., free on Sun. and after 12 o'clock on Thursdays.

Vestibule. Reliefs by *Augustin Saint Gaudens* (p. 300); Amor, Caritas) and by *Constantin Meunier*.

Room 1: British and Irish works. To the left, *Lavalée*, Countess M. de Noailles; *G. F. Watts*, Love and Life; *Charles Shannon*, Lady Scott (wife of Capt. Scott, the explorer); *Frank Brangwyn*, Moorish well; *Sir Lawrence Alma Tadema*, Jules Dalou and his family; *Sir John Lavery*, Spring; Father and daughter; *Sir Alfred East*, The storm; *Sir John Millais*, Portrait of C. J. Wertheimer; *Herbert Hughes-Stanton*, Dunes; *Brangwyn*, Market on the beach; *Frank Craig*, St. Joan of Arc.

Room 2: British works, presented by Edmund Davis. To the left, *Rothenstein*, Portrait of Charles Conder; *Eric Kennington*, The portable kitchen; *William Nicholson*, Still life; *Henry Tonks*, Jewel merchant;

Shannon, Sleeping nymph; *Charles Ricketts*, The plagues; *Sir William Orpen*, Café Royal (London); *Orchardson*, Portrait of Mr. Davis; *Philip Connard*, May morning; *Ambrose MacEvoy*, Madame; *Walter Sickert*, Dieppe; *Barnes-Jones*, The king's daughter; *Oswald Birley*, Portrait of the artist in a mirror; *James Pryde*, The album. On a stand are drawings by *Aubrey Beardsley*, *Augustus John*, *Holman Hunt*, and others.

Room 13: Belgian and Dutch works. To the left: *Léon Frédéric*, The golden age; *Eugène Laermans*, End of autumn; *Jean Delville*, School of Plato; *Constantin Meunier*, In the black country; *Léon Frédéric*, The ages of the workman.

Room 4: Belgian and Dutch works. To the left, *Theo van Rysselberghe*, Study of a nude woman, Portrait of Emile Verhaeren; *Emile Claus*, Sunshine; *Alfred Stevens*, The passionate song.

In the following passage are a few Japanese works. On the right, Room 5: Slav and Czech works. *Marie Baskertseff*, The meeting.

Room 6: Italian works. To the left, *Ettore Tito*, Woman bathing; *Joseph de Nittis*, Place des Pyramides; *Antonio Mancini*, The poor scholar; *Giovanni Boldini*, Comte Robert de Montesquiou, Madame N.

Room 7: American works. To the left, *Richard Miller*, Old maids; *Mrs. Romaine Brooks*, Portrait of Gabriele d'Annunzio; *John Singer Sargent*, Carmencita; *John W. Alexander*, Lady in grey; *Walter MacEwen*, Sunday in Holland; *Richard Miller*, The toilette; *J. Humphreys Johnston*, The artist's mother; *Alexander Harrison*, In Arcady; *Walter Gay*, Interiors; *John MacLure Hamilton*, Portrait of Gladstone; *Whistler*, "Portrait of his mother, entitled by the artist "an arrangement in gray and black", darkened. Busts of Lincoln by *G. G. Barnard* and of Wilson by *Jo Davidson*; head for the Titanic monument, by *Gertrude Whitney*.

Room 8: Spanish and Scandinavian works. To the left, *Ignacio Zuloaga*, Portraits, The dwarf; *Sorolla y Bastida*, Drying rainbow, The fisherwoman's return; *Anders Zorn*, Fisherman, Peasant girl doing her hair; *Fritz Thaulow*, A winter's day in Norway.

In front of the Jeu de Paume is a pretty monument to *Charles Perrault* (1628-1703; brother of Claude Perrault, p. 89), writer of fairy tales, by G. Pech (1910), and on the E. wall of the building is a memorial (by Denys Puech) to *Nurse Edith Cavell*, who was shot as a spy by the Germans at Brussels on Oct. 12th, 1915. Close by are two arches, relics of the façade of the Tuileries palace (p. 64).

On the S. side of the gardens is the *Terrasse du Bord de l'Eau*, once the playground of the royal princes, with the **Orangerie** (adm. as for the Jeu de Paume, p. 62; no extra charge), which contains eighteen panels ('Les Nymphéas') by *Claude Monet* and a number of Impressionist paintings from the Luxembourg (p. 314).

Among these may be mentioned: *Paul Cezanne*, L'Estaque (near Marseilles); *Van Gogh*, Restaurant de la Sirène; *A. Guillaumin*, Moulin des Bouchardonnes; *Manet*, Balcony; *Monet*, Young women in a garden, Gare St Lazare, Church of Vétheuil, Déjeuner; *Pissarro*, Red roofs; *Renoir*, Moulin de la Galette, The swing, Portraits; *Sisley*, Banks of the Loing.

Near the W. entrance to the gardens is a large octagonal basin, with a fountain in the centre, where children sail small boats. Around it are four marble groups of river gods (17-18th cent.): the Loire and the Loiret, by Cornelle van Cleve; the Rhône and Saône, by G. Coustou; the Nile, the Tiber, and four figures of the Seasons. At the bottom of the steps leading to the Terrasse des Feuillants is a copy of Coyzevox' bust of Le Nôtre (p. 83).

In the middle of the gardens is a fine grove of trees, where a military band plays on summer afternoons. Among the trees are modern sculptures: to the left of the main walk, Autumn, by Michel; Winter, by Deshois; the Good Samaritan, by Sicard. On the right, Evening, by Lemaire; Summer, by Lombard; Despair, by Captier. To the N., near the Terrasse des Feuillants, are several bronze groups by Bosio and Cain. At the end two marble benches, the *Carrés d'Atalante* or *Jardin de Robespierre*, constructed in 1793 for the old men who were to preside over the floral games in the month of Germinal. Sculptures: on the left, Daphne, by G. Coustou, and Aristæus and Ceres, by Gatteaux; on the right, Apollo, by N. Coustou, Hippomenes, by G. Coustou, and Atalanta, by Lepautre.

To the E. of the grove are flower-beds, adorned with statues, mostly modern. Round the circular basin in the centre, from left to right: Oath of Spartacus, by Barrias; Soldier as ploughman (from Virgil), by Lemaire; Prometheus, by Pradier; Alexander fighting with a lion, by Dieudonné; Cassandra and Minerva, by A. Millet. On each side of the railing: mythological groups, of the end of the 17th cent.; then Pericles, by J. B. Debay (1855); Rape of Deianeira, by Marqueste; Alexander fighting, by Lemaire; Cincinnatus, by Foyatier. — In the broad cross-avenue: next the Seine, Comedy, by J. Roux; on the left, Phidias, by Pradier; towards the Rue de Rivoli, on the right, The Mask, by E. Christophe, and Laocoon, by Jean Hugues (1922); on the left, Medea, by Gasq. — In the central walk, beyond the railing, we observe Diana and the Nymph of Fontainebleau, by E. Lévêque. In a plot to the right, near the basin, is a monument to *Waldeck-Rousseau* (1846-1904), the statesman, by L. Marqueste (1910); in front are a Corybante, by Cugnot, and 'New Year and the Mistletoe', by Baujault. On the left of the central walk, a Bacchante by Carrier-Belleuse. On both sides are statues by Coyzevox, Coustou, and Lepautre, and animals in bronze by Cain. — To the N. of the plot on the left, on a level with the Rue St-Roch, is a monument to *Jules Ferry* (1832-93), the statesman, by G. Michel (1910).

The Avenue Paul-Déroulède marks the limits of the original gardens. The grounds on the E. side of this street were laid out in 1889, on the site of the palace (see below), and they were prolonged on each side of the Arc de Triomphe du Carrousel (p. 65) in 1904-6. Here, in the central walk, we observe the **'Quand-Même'* of Mercié (1882), in marble, representing an Alsatian woman seizing the gun of a dying soldier, in memory of the defence of Belfort in 1870-71. On the left are Ganymede, by Barthélemy, Truth, by Cavelier, etc.; to the right are Flora, by Soldi-Colbert, the Exiles, by M. Moreau, Velléda, by Maindron, Eve after the Fall, by Delaplanche, etc.

The ruins of the Tuileries Palace were removed in 1883. Practically its only remains are the two pavilions terminating the wings of the Louvre, but now much altered. The *Pavillon de*

Marsan (to the N.), rebuilt in 1875-78, has contained since 1905 the Musée des Arts Décoratifs (p. 169). The *Pavillon de Flore*, to the S., was rebuilt in 1863-68 and restored in 1875. This pavilion, adorned on the side next the quay with fine sculptures by Carpeaux, was occupied down to 1909 by the Ministère des Colonies.

The Palais des Tuileries (Plan, p. 89), founded by Catherine de Médicis, widow of Henri II., was begun in 1564, beyond the city-walls of that period, on the site of old tile-kilns ('tuileries'). The first architect, Philibert Delorme, was succeeded by Jean Bullant. The Pavillons de Flore and de Marsan were afterwards incorporated with the palace. Before the Revolution the palace was only occasionally occupied by the French sovereigns; but it was the permanent residence of Napoleon I., Louis XVIII., Charles X., Louis Philippe, and Napoleon III. With the exception of the Hôtel de Ville, no other edifice in Paris was so rich in historical memories. On Oct. 5th, 1789, Louis XVI. was brought from Versailles to the Tuileries, and in June 1791 he was again installed here after his arrest at Varennes. On June 20th, 1792, the anniversary of the Oath in the Jeu de Paume (p. 345), the palace was attacked by about 30,000 rioters. On Aug. 10th the death-knell of the monarchy was sounded. The National Guards posted in the palace yard and garden were deprived by stratagem of their commanding officer, who was put to death, and the king, yielding to repeated solicitations, repaired with his family to the Manège (p. 62), where the Legislative Assembly was sitting. The Swiss Guards were eager to defend the Tuileries, but the king sent them orders to surrender (comp. p. 189). The palace was then invaded by the assailants, who massacred the guard and sacked the building. — On July 29th, 1830, the Tuileries was again besieged by the populace, and Charles X., the second king of the Restoration, was forced to fly. — The new July monarchy met with a similar fate on Feb. 24th, 1848, when Louis Philippe had to leave the palace to be sacked and pillaged by the insurgents. — On Sept. 4th, 1870, the Empress Eugénie left the Tuileries for England (comp. p. 239). In May 1871 the Communards, aware of their desperate position, sought to wreak their revenge by setting fire to all the chief public buildings. Barrels of gunpowder and combustibles steeped in petroleum were placed in the various rooms of the palace; it was set on fire on May 22nd and 23rd, after the Versailles troops had entered the city, and, like the Hôtel de Ville, was almost completely destroyed.

The **Arc de Triomphe du Carrousel** (Pl. R, 17; *II*), once the main entrance to the court of the Tuileries, was erected by Fontaine and Percier, in memory of the victories won by Napoleon I. over the Austrians in 1805. It is a reduced imitation of the Arch of Septimius Severus at Rome, and is 48 ft. in height. The arch is formed of three arcades and is adorned with Corinthian columns, with bases and capitals in bronze, bearing statues of soldiers of the Empire. The marble reliefs represent: in front, on the right, the Battle of Austerlitz; on the left, the taking of Ulm; at the back, on the right, the conclusion of peace at Tilsit; on the left, entry into Munich. On the N. end, the entry into Vienna; on the S. end, the peace of Pressburg. The arch was crowned until 1815 with the famous ancient bronze horses from St. Mark's in Venice, but for this, in 1828, was substituted a quadriga by Bosio, representing the Triumph of the Restoration.

The space between the Old Louvre (p. 89) and the Arc de Triomphe was occupied until the middle of the 19th cent. by a labyrinth of narrow streets. The **Place du Carrousel** (Pl. R, 17, 20; *II*) was then a small square, so named from a kind of tournament (tilting at rings and Moors' heads) given here by Louis XIV. in 1662. The removal of the houses, to make room for the New Louvre (p. 89), was begun by Louis Philippe and completed by Napoleon III. On the right is a marble figure of the *City of Paris* in 1914-18, by Bartholomé (1921), commemorating the brave demeanour of the Parisians during the Great War.

To the E. of the Place du Carrousel extends the **Square du Carrousel**. Opposite the arch is the *Gambetta Monument*, erected in 1886, a lofty stone pyramid with a bronze group, in high relief, of Léon Gambetta (1838-82), organizer of the national defence. The monument is flanked with statues of Truth and Strength; on the top is Democracy (a maiden on a winged lion). The inscriptions are passages from Gambetta's speeches. The design is by Bolleau, the sculptures by Aubé. — In the gardens behind the monument are further sculptures. In the centre is a bronze group by Ségoffin (Mind victorious over Time). Then, around this, beginning at the back of the monument, we observe Architecture, by Landowski; to the left, Michel Colombe, by J. Boucher (bronze); Watteau, by H. Lombard; Painting, by A. Octobre; Corot, by R. Larche; Pierre de Montereau (p. 261), by Bouchard; the Sons of Cain, inventors of music (Gen. iv. 21), by Landowski (bronze); Poussin, by C. Roux; Houdon, by P. Gasq; Pierre Puget, by F. Sicard; Hardouin-Mansart, by E. Dubois (bronze). — In the second plot, on a high pedestal, rises the equestrian statue of *General La Fayette* (1757-1834), by Paul Wayland Bartlett, in bronze, presented in 1900 by the schoolchildren of the United States in memory of La Fayette's share in the American War of Independence (1775-83).

The entrance to the Louvre galleries is in the Pavillon Denon, to the S. of the Square du Carrousel (see p. 93).

Leaving the Place du Carrousel by the arches ('Guichets des Saints-Pères') near the Pont du Carrousel (p. 295), we notice the fine façades of the Louvre (see p. 90). — The corresponding arches on the N. side lead into the Rue de Rivoli, not far from the Palais-Royal (p. 84).

Métro Stations in the Champs-Elysées (Lines 1 and 9; Appx., pp. 31, 36): *Champs Elysées, Marbeuf, George V*, and *Rond Point*. Restaurants, see pp. 15, 18.

To the W. of the Place de la Concorde extend the Champs-Elysées, the entrance to which is flanked with two Horse Tamers, by G. Coustou, brought from Marly (p. 367) in 1795 and forming a counterpart to the steeds at the exit of the Tuileries Gardens.

The ***Champs-Elysées** (Pl. R, 15; *II*) were laid out at the end of the 17th cent., but were altered after 1815. The lower part forms a kind of park, 760 yds. long by 320-440 yds. wide, through which the Avenue des Champs-Elysées, nearly $1^1/_4$ M. long, leads past the Rond-Point to the Arc de Triomphe (p. 71). The W. part of the avenue well illustrates the gradual shifting of the commercial centre of Paris towards the W. What used to be a purely residential thoroughfare is now encroached on more and more every year by shops (especially motor-dealers') and hotels. The park and avenue are fashionable promenades, especially from 4 to 6 or 7 p.m. during the season, when vast numbers of motor-cars are on their way to and from the Bois de Boulogne.

The restaurants (pp. 15, 18) at the lower end of the avenue are fashionable in summer. — The small drinking-fountains in the Champs-Elysées and elsewhere in Paris were erected by Sir Richard Wallace (p. 77).

To the right, separated from the Champs-Elysées by a large garden, is the **Palais de l'Elysée** (Pl. R, 15; *II*), the residence of the President of the Republic (no adm.), with its main entrance in the Rue du Faubourg-St-Honoré (p. 72).

The palace was erected in 1718 by Molet for the Comte d'Evreux, but remodelled in 1805. Under Louis XV. it was the residence of Madame de Pompadour. Louis XVI. sold it in 1788 to the Duchesse de Bourbon, whence it became known as the 'Elysée Bourbon'. The palace was given by Napoleon I. in 1805 to his sister Catherine Murat, for whom it was remodelled by Percier and Fontaine, and it was subsequently occupied by the Empress Josephine (1809) and by the emperor himself (1812). During the allied occupations it served as a residence for Tsar Alexander I. (1814) and the Duke of Wellington (1815), and here Napoleon signed his second abdication. Later it was occupied by the Duc de Berry (1816-20), and Napoleon III. lived here as President of the Republic, before his removal to the Tuileries.

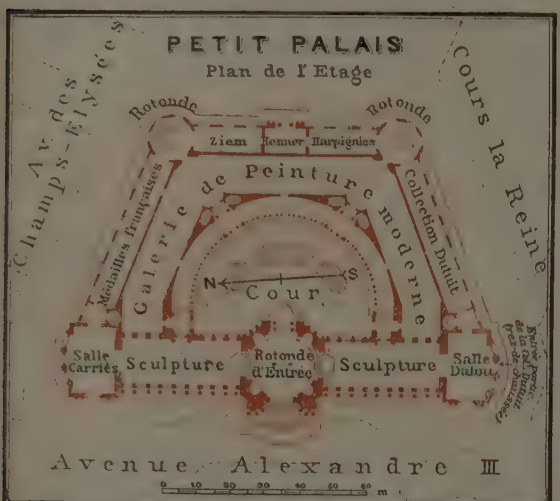
On the S. (left) side of the Champs-Elysées rise the Petit Palais and the Grand Palais, built, together with the Pont Alexandre III (p. 227), for the Exhibition of 1900. Between them passes the *Avenue Alexandre-Trois*, which commands a fine view of the Pont Alexandre III, backed by the Esplanade and Dome of the Invalides.

The ***Petit Palais** (Pl. R, 15; *II*), or *Palais des Beaux-Arts de la Ville de Paris*, on the left as we descend towards the Pont Alexandre III, is a finer building than its larger neighbour and was designed by Charles Girault. On the right of the porch are the Seasons, by L. Convers; on the left, the Seine and its banks, by Ferrary. The tympanum and the base of the dome are adorned with statuary by Injalbert and De Saint-Marceaux. Above the entrance are the Hours, by H. Lemaire, and Archæology and History, by Desvergnes. The building contains the paintings and sculptures purchased by the city at the annual Salons since 1875, the Collection Dutuit, bequeathed in 1902, and various other donations, including

the works of art (tapestry, furniture, paintings, porcelain, and enamels) presented in 1921 by Mr. and Mrs. Edward Tuck, the Americans (not yet exhibited) Curator, Henry Lapauze.

The collections are open daily, except Mon. and public holidays, 10-5 (4 in winter), but on Tues. from 1 only; adm. 1 fr., free on Sunday. The Collection Dutuit (p. 70; separate entrance in the Cours-la-Reine) is always free. Cloaks and umbrellas must be given up (gratuity). — Catalogue in preparation.

The following account mentions only a few of the more important works. For the rest the visitor is referred to the labels.



The Sculpture Gallery, which we reach first on entering from the Av. Alexandre III, will not detain the visitor long. In the vestibule is a gilt bronze group by *Frémiet* (St. George and the dragon). The cupola is adorned with four ceiling-paintings by *Albert Besnard,* representing Thought, Matter, Plastic Art, and Mysticism. The ceiling-paintings in the adjoining galleries represent (l.) scenes from the history of France and Paris, by *F. Cormon,* and (r.) the Triumph of the Republic, by *Alfred Philippe Roll.* The corner-pavilions (Salle Carriès on the left, Salle Dalou on the right) contain small sculptures and plaster models by *Jean Carriès* (1855-94) and *Jules Dalou* (1838-1902; p. lv).

The semi-circular **Picture Gallery** is divided into thirteen sections. Our description begins at the right (S.) end. I. Modern drawings (changed from time to time). — II. *Carolus-Duran*, Portraits of Mme. de Lancey (1876) and Baron A. d'Erpeleta; *J. P. Laurens*, Proclamation of the Republic in 1848 (painted in 1902). — III. *M. Baschet*, Portrait of Henri Rochefort; *F. Thaulow*, Norwegian village; *Gabriel-Ferrier*, Portrait of Paul Déroulède; *Paul Chabas*, Girls bathing; *P. Gourdault*, Old-clothes market at Bicêtre (p. 406); *O. Guillonnet*, Algerian wedding (1904). — IV. *L. Bonnat*, Crucifixion, St. Vincent de Paul ransoming galley-slaves, Portrait of Harpignies; *J. S. Sargent*, Portrait of Mme. Allouard-Jouan; *Marie Bashkirtseff*, Self portrait. — V. The first burial, a marble group by *E. Barrias* (p. lv). — VI. *Baron Gérard* (p. l), *Portrait of Mme. Récamier; *E. Delacroix*, Eight coloured sketches for the decoration of the former Hôtel de Ville (p. 176); *Puvis de Chavannes*, Portrait of a man; bust of the Prince Imperial, by *Carpeaux*. — VII. **Gustave Courbet* (p. lii), The socialist Proudhon and his children (1865), The siesta, Girls on the bank of the Seine; also modern Impressionist paintings by *Sisley*, *Jongkind*, *Pissarro*, *Manet*, *Cazin*, *Monet*, *Renoir*, *P. Gauguin* ('Le vieillard au bâton', etc.). Bronzes by *Barye* and *Dalou*. — VIII. *Eugène Carrière* (p. liv), Large monochrome paintings, with figures veiled in mist. — IX. *Léon Lhermitte*, The Halles; *F. Auburtin*, Sea-nymphs at sunset. — X. Portraits by *J. E. Blanche* and *A. Besnard*; Impressionist works by *J. F. Raffaëlli*. — XI. *H. Gervex*, Birth of Venus; *G. Leroux*, '1918'. Farther on, *Désiré Lucas*, Le pardon de Saint Cado; *Ch. Cottet*, Low Mass in Brittany. — XII. *Lévy-Dhurmer*, Portrait of Clemenceau (1916); *Maurice Denis*, Bathers; *Lucien Simon*, Nausicaa. — XIII. Modern drawings.

The outer galleries are reached from the picture gallery viâ the Salle Carrière. The N. gallery contains the municipal **Collection of Medals and Plaquettes*, affording an excellent survey of the French medallist's art (comp. p. lv). The most interesting picture here is The sun bath, by *P. Gervais* (1914), at the far end on the right.

The N.E. corner pavilion contains four decorative panel paintings by *J. Pillement*. — In the Salle Ziem are views of Venice and Oriental scenes by *Félix Ziem* (1821–1911). — Then comes the Salle Henner, with paintings by *J. J. Henner* (p. 225): Crucifixion, Eclogue, Joseph Barra, Mary Magdalene, Reverie, etc. — In the next room are paintings and drawings by *Henri Harpignies* (1819–1916) and drawings by *Jongkind*, *Redon*, and *Rodin*. — The S.E. corner pavilion, reached from the picture gallery, forms part of the Collection Dutuit: drawings by Dutch (*Rembrandt*, *Van Ostade*, *Van de Velde*, etc.) and Italian masters of the 16th cent., Aubusson tapestries, and mediæval stained glass from Paris churches.

The pretty courtyard is decorated with ponds and sculptures.

The ***Collection Dutuit**, in the S. gallery, was bequeathed to the city of Paris by the brothers Eugène and Auguste Dutuit (d. 1886, 1902) and comprises valuable paintings, both ancient and modern, and miscellaneous objects of art. Adm., see p. 68. The collection is housed in three rooms (unnumbered). — Room I (adjoining the corner-pavilion). Paintings and drawings by French masters of the 17-18th cent.: *Boucher*, Mother love; *Pater*, Garden party; *Poussin*, Massacre of the Innocents; *Oudry*, Return from the chase; landscapes by *Hubert Robert* and *Joseph Vernet*. The glass-cases contain Chinese, Dresden, and Sèvres porcelain. — Room II. Mediæval tapestries; enamels by *Pénicaud*, *Limousin*, *Reymond*, and other Limoges artists (p. 148); jewellery; mediæval ivories; faience by *Bernard Palissy* and others; Henri II. ware (comp. p. 156); Venetian glass, etc. — Room III. Admirable paintings of the Dutch and Flemish school of the 17th cent.: *Gabriel Metsu*, Woman at the spinet; *Rembrandt*, Portrait of himself with a poodle (1631); *Jordaens*, Diana reposing; *Gonzales Coques*, Company of artists; *Isack van Ostade*, Farm; *Terburg*, 'La fiancée'; *Jan Steen*, The little beggar girl; *Rubens*, Rape of Proserpine (sketch); *Teniers*, Tavern scene; *Jan Steen*, The fortune-teller; *Mieris*, The interrupted song; landscapes by *Ruisdael*, *Hobbema*, *Aert van der Neer*, and *Van Goyen*; sea-piece by *A. van de Velde*. — The stairs in the vestibule lead to the First Floor, which contains Egyptian, Greek, and Roman antiquities.

The **Grand Palais** (Pl. R, 15; *II*), likewise built under the direction of Girault (p. 67), extends W. to the Avenue Victor-Emmanuel III. The façade has a double colonnade, and the building is crowned with low domes. The sculptures of the portal are by Gasq, Boucher, R. Verlet, Lombard, and others. Above the steps at the corners rise two grand quadrigæ (Harmony routing Discord, and Immortality vanquishing Time), by Récipon. Behind the colonnade is a frieze in glass-mosaic, representing the Great Periods of Art, by G. Martin, after E. Fournier. The cupola of the vestibule is richly painted by Besnard. This building is used for the annual exhibitions of the various Salons (p. 36), for the Concours Hippique (p. 37), the Salon de l'Automobile (p. 38), the Concours Agricole (cattle show; Feb.), etc.

Near the Grand Palais, at the corner of the Av. des Champs-Elysées and the Av. Alexandre-Trois, is the *Champs-Elysées* station of the Métro (Line 1; Appx., p. 31).

On the other side of the Champs-Elysées is the *Restaurant Langer* (p. 15), to the right of which stands a marble statue of *Alphonse Daudet* (1840-97), poet and novelist, by De Saint-Marceaux (1902). — Beyond the Av. Marigny, on the right side of the Champs-Elysées, is the pretty *Théâtre Marigny* (p. 31), near which are several 'théâtres de Guignol' (marionettes, resembling 'Punch and Judy'); the round building on the left is the *Palais de Glace* (p. 38).

The gardens of the Champs-Elysées end at the **Rond-Point des Champs-Elysées** (Pl. R, 15; *II*), a circular space with flower-beds and six fountains, at the intersection of the Avenue Victor-Emmanuel-Trois and the Avenues Matignon and Montaigne. — In the Av. Matignon (right of the Rond-Point) is the house (No. 3) where the poet Heinrich Heine died in 1856 (comp. p. 219), with a large balcony on the 5th floor, where he often sat. — To the S. the Av. Victor-Emmanuel III (formerly the Av. d'Antin) descends to the Pont des Invalides (p. 228), and the Av. Montaigne to the Place and Pont de l'Alma (pp. 228, 229).

Métro station: *Rond-Point-des-Champs-Elysées* (Line 9; Appx., p. 36). — *Omnibuses* and *Tramways*, see Appx., p. 60.

Farther on, to the left of the Champs-Elysées, is the fashionable *Quartier Marbeuf*. Métro stations (see Appx., p. 31): 'Marbeuf', at the corner of the Rue de Marignan (with subway across the Champs-Elysées); 'George V', at the corner of the Avenue George V. — The Hôtel Astoria (l'l. B, 12; *I*), at the corner of the Rue de Presbourg, is at present occupied by the *Allied Commission of Reparations*.

The **Place de l'Etoile** (Pl. B, 12; *I*), at the top of the hill formerly called Montagne du Roule, is so named from the twelve avenues radiating from it. In the centre rises the —

***Arc de Triomphe de l'Etoile,** the largest existing arch of the kind. Begun by Napoleon I. in memory of his victories in 1805-6, from designs by *Chalgrin* (d. 1811), it was completed by Louis Philippe in 1836. It consists of a vast arch, 95 ft. high and 49 ft. wide, intersected by a lower transversal arch, 59 ft. high and 27 ft. wide. The whole structure is 160 ft. in height, 147 ft. in width, and 72 ft. in depth, and is richly adorned with sculptures. On the E. façade, towards the Champs-Elysées: to the right, *Departure of the Army in 1792 ('The Marseillaise'), by *Rude* (comp. p. lv); above, Obsequies of Gen. Marceau (1796), by *Lemaire*. On the left, Triumph of Napoleon after the Austrian campaign of 1810, by *Cortot;* above it, Mustapha Pasha surrendering to Murat at the battle of Aboukir (1799), by the elder *Seurre*. On the W. façade: to the right, Resistance of the French to the invading armies in 1814, by *Etex;* above it, Passage of the bridge of Arcole (1796), by *Feuchères*. On the left, the Blessings of Peace (1815), by *Etex;* above it, the Taking of Alexandria (1798), by *Chaponnière*. The reliefs on the N. side, by *Gechter*, represent the battle of Austerlitz (1805). On the S. side is the battle of Jemmapes (1792), by *Marochetti*. The figures of Victory in the spandrels are by *Pradier*. Under the cornice runs a frieze, the Departure and Return of the Armies. Then come the names of 172 battles and of 386 generals, the names of those who fell in battle being underlined. — The coffin of Victor Hugo lay in state under the arch on June 1st, 1885 (comp. p. 283).

Beneath the arch is the tomb of an **Unknown Warrior**, representing the French soldiers who fell in the Great War. The remains were placed in the chamber above the arch on Nov. 11th, 1920, the second anniversary of Armistice Day, and were buried on Jan. 28th, 1921. On the tomb burns the 'Flamme du Souvenir', first lighted on Nov. 11th, 1923; it is turned up every evening at dusk by the representative of some military, naval, or patriotic society. Men raise their hats as they pass.

The roof of the Arc de Triomphe (10 to 4 or 5, except Mon.; adm. 1 fr., free on Sun. and after 12 o'clock on Thurs.), reached by a spiral staircase of 280 steps, commands a noble **View (best towards evening and after rain). Cameras forbidden.

To the E. the Champs-Elysées and the Grand Palais (right); then the Louvre. To the right are the towers of Notre-Dame and the dome of the Panthéon; to the right, the two towers of St-Sulpice; nearer, the double spires of Ste-Clotilde; to the right, in the distance, the dome of the Val-de-Grâce; nearer, the dome of the Invalides; in the distance, the tower of Montrouge; nearer, the Eiffel Tower and the Trocadéro. To the left of the Louvre (N.) appear the roof of the Bourse, the Vendôme Column, and the green roof of the Madeleine; in front, the Opéra; then La Trinité and the dome of St-Augustin. Farther N., the Sacré-Cœur. To the W. rise Mont-Valérien and the hills of St-Cloud and Meudon.

Of the twelve avenues which radiate from the Place de l'Etoile may also be mentioned the *Avenue de Friedland*, to the N.E.; the *Avenue Hoche*, leading to the Parc Monceau (½ M.; p. 224); the *Avenue de Wagram* (Métro; p. 226); the *Avenue de la Grande-Armée* (Métro; p. 226), continuing the Champs-Elysées N.W. towards the Bois de Boulogne and Neuilly; the *Avenue du Bois-de-Boulogne* (p. 239) and *Avenue Victor-Hugo* (Métro; comp. p. 236), also leading to the Bois de Boulogne; the *Avenue Kléber* (Métro), leading to the Trocadéro (p. 234); and the *Avenue Marceau*, leading to the Place de l'Alma (p. 228).

In the Place de l'Etoile, at the corner of the Av. de Wagram, is one of the chief stations of the *Métro*, the junction of Lines 1, 2, and 5 (see Appx., pp. 31, 32, 34). — *Omnibuses* and *Tramways*, see Appx., p. 60.

Parallel with the Av. des Champs-Elysées on the N. is the Rue du Faubourg-St-Honoré, over 1 M. long, continuing the Rue St-Honoré (p. 82) N.W. from the Rue Royale (p. 73) to the Place des Ternes (p. 226). On the right diverges the Rue d'Anjou, where La Fayette (1757-1834) died at No. 8, and Benjamin Constant (1767-1830), writer and deputy, at No. 29 (tablets). The *British Embassy* (Pl. R, 15; *II*), No. 39, was formerly the residence of Pauline Bonaparte, Princess Borghese; opposite, in the Rue D'Aguesseau, is the *Embassy Church* (p. 44; no dedication). Farther on are the Palais de l'Elysée (p. 67) and the *Ministère de l'Intérieur*, in the Place Beauvau. No. 26 in the Rue de Penthièvre (r.) bears the name and a medallion of Benjamin Franklin (p. 237), but was probably erected by an admirer and never occupied by the philosopher. We next pass *St-Philippe-du-Roule* (Pl. B, 15; *II*), a basilica in the classic style, by Chalgrin (1774-84); the vaulting of the choir is adorned with a Descent from the Cross, by Chassériau. No. 38 in the Rue de Courcelles, which runs hence to the N.W., was the "baby house" where Charles Dickens stayed in 1846.

2. The Grands Boulevards.

Nord-Sud Station: *Madeleine* (Appx., p. 37). — Métro Stations: *Madeleine*, *Opéra*, *St-Denis*, *République*, and *Bastille* (Appx., pp. 36, 35, 34, 33, 32, 31). — Restaurants in the Boulevards, see p. 16.

The broad **Rue Royale** (Pl. R, 18; *II*), which was burnt by the Communards in 1871, leads N. from the Place de la Concorde (p. 59) to the Madeleine, the starting-point of the Boul. Malesherbes (p. 223) to the left, and of the Grands Boulevards to the right. In the S.E. corner of the Place de la Madeleine is a marble statue, by D. Puech (1903), of *Jules Simon* (1814-96), philosopher and statesman, in front of his old house (No. 10); and in the S.W. corner is a monument to *Victorien Sardou* (1831-1908), the dramatist, by Bartholomé (1924).

The ***Madeleine**, i.e. the church of St. Mary Magdalene (Pl. R, 18; *II*), occupying the site of an uncompleted church dating from 1764, and built in the style of a Roman temple, was begun in 1806 by Napoleon I., who intended it for a 'Temple of Glory'. The architect was P. Vignon, but the church was only finished in 1842 by J. J. M. Huvé. It measures 354 by 141 ft., and 98 ft. in height, and is surrounded by a majestic Corinthian colonnade. The relief in the tympanum of the façade, by Lemaire (restored in 1904), represents the Last Judgment. The bronze doors, 34½ by 16½ ft., are adorned with reliefs from the Decalogue, by Triqueti.

The Interior (open for inspection after 1 p.m.; when the door in front is closed, entrances near the choir), which is very dark, forms a single nave, with side-chapels, above which are galleries. The ceiling consists of three cupolas and a hemicycle (apse). In the spandrels are figures of the Apostles, by *Pradier*, *Rude*, and *Foyatier*.

Sculptures in the chapels: to the right, Marriage of the Virgin, by *Pradier;* left, Baptism of Christ, by *Rude;* right, St. Amelia, by *Bra;* left, St. Vincent de Paul, by *Raggi*. In the nave, between the 2nd and 3rd chapels, is a fine statue of St. Joan of Arc, by *R. Larche* (1909). Opposite is a commemorative tablet for the Abbé Deguerry (p. 250). On the right, the Saviour, by *Duret;* on the left, the Virgin, by *Seurre;* right, St. Clotilda, by *Barye;* left, St. Augustine, by *Etex*. The lunettes contain scenes from the story of the Magdalene, painted in fresco by *Schnetz*, *Couder*, *Bouchot*, *Cogniet*, *A. de Pujol*, and *Signol*.

On the high altar is a group in marble by *Marochetti*, representing Mary Magdalene borne aloft by angels. In the apse is a mosaic by *Gilbert-Martin*, representing Christ and New Testament characters. Above is a large fresco by *J. Ziegler*, Christianity in the East and West; below is Napoleon, crowned by Pope Pius VII.

The Madeleine is the most fashionable church in Paris (services, see p. 56) and is famed for its sacred music and orchestral performances on great festivals and during Holy Week. The organ, one of the best in Paris, has five keyboards.

Behind the church is a statue, by E. Barrias (1900), of *Antoine Laurent Lavoisier*, the chemist (b. 1743, d. on the scaffold 1794), who lived at 17 Boul. de la Madeleine (rebuilt). The pedestal is adorned with reliefs of Lavoisier working in his laboratory with

his wife, and on the other side lecturing to his pupils, Condorcet, Lagrange, Laplace, Lamarck, Monge, etc. At the back are recorded his discoveries. The statue of St. Luke on the N. wall of the Madeleine, under the colonnade, was decapitated by a shell from a German long-range gun on May 10th, 1918 (inscription).

At the corner of Boul. de la Madeleine are the *Nord-Sud* and *Métro* (Lines) stations (Appx., pp. 36, 37). *Omnibuses* and *Tramways*, see Appx., p. 59.

The ***Grands Boulevards**, or the Boulevards 'par excellence', which average 100 ft. in width, and extend in a semi-circle of about 2¼ M. round the old town, from the Madeleine to the Place de la Bastille, were laid out on the site of the inner fortifications or 'bulwarks' built by Etienne Marcel (p. xx) in 1368 and demolished in the reign of Louis XIV. The name recurs in the 'Boulevards Extérieurs' that encircled the capital until 1860, and in the 'Boulevards d'Enceinte', or 'Nouveaux Boulevards Extérieurs', which skirt the fortifications on the inside. Since 1852 the name has been applied to many other thoroughfares which have no connection with the old fortifications. The 'Great Boulevards' form the centre of Parisian life. A walk from the Madeleine to the Porte St-Martin about four o'clock in the afternoon affords an admirable idea of the traffic. The pavements are then crowded, while motor-cars and omnibuses throng the roadway.

Most of the boulevards, avenues, and main streets are paved with wood. The side-walks are paved with asphalt and flanked with trees. When a tree dies, as often happens, the gap is speedily filled by a full-grown substitute. Outside the cafés are rows of chairs and little tables for the use of customers. Public benches are placed at intervals along the pavement, while newspaper and flower kiosks, advertisement columns, etc., abound. At several of the crossings there are 'refuges' or 'islands', which enable walkers to cross in safety.

The **Boulevard de la Madeleine** (Pl. R, 18; *II*) is the first of the 'great boulevards'. In the Rue de Sèze, diverging to the left, No. 8 is the *Galerie Georges Petit* (p. 36).

The **Boulevard des Capucines** (Pl. R, 18, 21; *II*), which comes next, extends to beyond the Place de l'Opéra. To the left are *Olympia* (p. 34) and the Rue Edouard-Sept, constructed in 1910-13, with handsome shops, a theatre (p. 33), and an equestrian statue of *King Edward VII*, by Landowski. Farther on is the *Grand-Hôtel* (p. 3), on the ground-floor of which is the *Café de la Paix* (pp. 15, 22), one of the largest in Paris. The composer Offenbach (1819-80) died at No. 8.

From the ***Place de l'Opéra** (Pl. R, 18; *II*), which this boulevard crosses, radiate fine broad streets. To the S. runs the Rue de la Paix (p. 81), with the Vendôme Column in the background; then the fine Avenue de l'Opéra (p. 83), forming an acute angle with the Rue de la Paix; and, to the left, the Rue du Quatre-Septembre (p. 206),

leading to the Bourse and followed by Line 3 of the Métro (Appx., p. 33). On the N. of the square, to the right of the Opéra, runs the Rue Halévy; to the left, the Rue Auber, leading to the Gare St-Lazare (p. 212; Line 3 of the Métro, see Appx., p. 33). On the left of the Rue Auber the Rue Boudreau leads to the small Square de l'Opéra, adorned with a Pegasus by Falguière and containing the *Théâtre Athénée* (p. 32).

In the centre of the Place de l'Opéra is a *Métro* station. Three lines, one below the other, intersect here (Lines 3, 7, and 8; see Appx., pp. 33, 35, 36). — *Omnibuses* and *Tramways*, see Appx., p. 59.

Continuation of the Boul. des Capucines, see p. 77.

The ***Opéra** (Pl. R, B, 18, *II;* p. 31), or *Académie Nationale de Musique*, a magnificent building designed by Charles Garnier, was erected in 1861-74. It is the largest and most sumptuous theatre in the world, covering an area of 13,596 sq. yds. (nearly three acres), but seated for 2158 persons only (La Scala at Milan, and the Châtelet, p. 175, for 3600). No adequate idea of its dimensions can be obtained without walking round it, or viewing it from a height. The site alone cost 10,500,000 fr. and the cost of building amounted to 36,500,000 fr. There is hardly a variety of marble or costly stone that has not been used in its construction.

The first recorded operatic performances in France took place in the 16th century. French works were first produced in 1669, by Pierre Perrin, and after 1672 by G. B. Lulli, whose operas delighted the Parisians for a whole century. From 1683 to 1787 the opera-house was at the Palais-Royal, then at the Porte St-Martin, afterwards on the site of the present Square Louvois (p. 200), and from 1821 to 1874 in the Rue Le Peletier.

The FAÇADE, approached by a broad flight of steps, consists of three stories. On the ground-floor is the vestibule with its seven arches, the last two of which, on each side, form the main entrances, flanked with four large groups of statuary, while four statues are placed against the pillars. Left to right: Lyric Poetry by Jouffroy, Music by Guillaume, Idyllic Poetry by Aizelin, Declamation by Chapu, Song by Dubois and Vatrinelle, Drama by Falguière, *Dance by Carpeaux, and Lyric Drama by Perraud. Above the statues are medallions of Bach, Pergolese, Haydn, and Cimarosa. On the first floor is a *Loggia*, with thirty Corinthian monolithic columns, sixteen of which, 33 ft. in height, are of stone, while the fourteen smaller columns are of red marble, with bronze-gilt capitals, framing seven bays with balconies. In the intervening spaces are medallion busts, in gilded bronze, of the great composers. Above the loggia is a richly sculptured attic, with gilded theatrical masks. At the angles are projecting wings with semi-circular pediments, crowned with gilded groups by Gumery, one on each side, representing Music and Poetry with the Muses and the Goddesses of Fame. In the centre of the building, above the stage,

rises a low dome, and behind it a triangular pediment crowned with an Apollo with a golden lyre, by A. Millet, and flanked with two Pegasi by Lequesne. The LATERAL FAÇADES also have projecting pavilions. On the right is the subscribers' pavilion; that on the left side ('Pavillon d'Honneur') has a double carriage-approach. In front is the gilded bust of *Charles Garnier*, the architect (1825-98), with a plan of the edifice, by Carpeaux (1903). These façades also are adorned with busts of composers, and with allegorical figures in the pediments. On the right, in the Rue Halévy and Rue Gluck, is a row of fine candelabra or torch-holders, in bronze, designed by Carrier-Belleuse.

In the VESTIBULE are the box-offices and statues of Lulli, Rameau, Gluck, and Handel. Opposite is the **Grand Staircase*, Garnier's masterpiece. Those who take tickets at the door ascend to their places by side-staircases, but these communicate with the grand staircase on the first floor. The steps of the latter are of white marble, and the balustrades are of rosso antico, with a hand-rail of Algerian onyx. This staircase, which is 33 ft. in breadth at its base, is divided into two branches on the first floor, on which is the entrance to the orchestra and the amphitheatre. The doorway here is flanked with caryatids of Tragedy and Comedy and bronze torch-bearers. The fifteen monolithic columns of Pyrenean marble rise to the third floor. The ceiling, by Pils, represents (from right to left) Minerva fighting against the Material Forces before the gods of Olympus, Apollo in his Chariot, the Building of the Opéra, and the Triumph of Harmony.

The *SALLE, or *Auditorium*, fitted up in the most elaborate style, has five tiers of boxes. The spring of the arches and the 'avant-scènes' on the fourth tier are adorned with handsome figures and heads. Above runs a fine frieze. On the ceiling are painted the Hours of the day and night, by Lenepveu.

The STAGE is 16 yds. (or, incl. the wings, 60 yds.) in width and 27 yds. in depth; its height is 47 ft., or from floor to ceiling 198 ft. It communicates with the *Foyer de la Danse* (subscribers only admitted), at the end of which is a mirror measuring 23 by 33 ft. The portraits of famous dancers are by Boulanger.

The *FOYER DU PUBLIC, one of the marvels of the Opera House, is entered by the 'Avant-Foyer', the vaulting of which is adorned with mosaics by Salviati, designed by De Curzon, representing Diana and Endymion, Orpheus and Eurydice, Aurora and Cephalus, and Psyche and Mercury. The foyer itself measures 59 by 14 yds., and is 59 ft. in height. Glass doors lead to the loggia (*View), and others to the grand staircase. By the main entrance are two mirrors, 23 ft. high. On each side are ten double columns bearing gilded statues of the Artistic Qualities. At the ends are monumental chimney-pieces with caryatids, beyond which are other rooms.

The fine but damaged paintings are by Baudry. On the ceiling are Melody and Harmony, between Tragedy and Comedy. Over the chimney-pieces are Mount Parnassus and the Poets of Antiquity. Then the Muses, the Music of different nations, and the Dance. By the central window is a bust of Garnier, by Carpeaux (1904; p. 76).

On the left of the exit from the auditorium is the *Buffet*, with Gobelins tapestry designed by Mazerolle.

The Pavillon d'Honneur (p. 76), entered from the Rue Auber, contains (1st floor; to the right) the small *Musée de l'Opéra* (open on week-days 1-4). It comprises theatrical costumes and models of theatres since the 17th cent., portraits, busts, MSS., and play bills. There is also a library (11-4). Both museum and library are closed in July and August.

In the Boul. des Capucines, on the left, beyond the Opéra, are the *Théâtre du Vaudeville* (p. 32) and the busy Rue de la Chaussée-d'Antin (p. 210), at the end of which rises La Trinité.

The **Boulevard des Italiens** (Pl. R, 21; *II*, *III*), the continuation of the Boul. des Capucines, was so named in 1783 from the Théâtre des Italiens, which has been replaced by the Opéra-Comique (see below). On the left, at the corner of the Rue de la Chaussée-d'Antin (No. 2), is the *Restaurant Paillard* (p. 15); the composer Rossini (1792-1868) lived in this house after 1857 (tablet). No. 33, on the right, is the *Pavillon de Hanovre* (on the ground-floor of which is the shop of Christofle & Cie., the silversmiths), built in 1760, restored in 1837, a relic of the Hôtel d'Antin, which belonged to the Duc de Richelieu (1757). On the left are the Rue des Italiens, with the offices of *Le Temps*, and the Rue Taitbout, where Jefferson, minister plenipotentiary to France in 1785-89, had his apartments. On the right, opposite, is the *Crédit Lyonnais* (p. 41).

The Rue Lafayette, on the left, is noted for its art dealers; at the corner facing the boulevard once stood the house of Mme. Tallien (1773-1825), leader of the Revolutionary salons. No. 2 Rue Laffitte, likewise at the corner, was the residence of the 4th Marquis of Hertford (1800-70), who lived in Paris as an invalid and an eccentric recluse from 1842 onwards and accumulated here and at Bagatelle (p. 241) the magnificent art treasures that now form the Wallace Collection in London. He bequeathed his art collections and his private fortune to Sir Richard Wallace (1818-90), his reputed natural son, who remained in Paris during the siege and is said to have spent 2,500,000 fr. in aid of the inhabitants. Wallace founded also the Hertford British Hospital (p. 44) and St. George's Church (p. 233), and presented Paris with a hundred drinking fountains. No. 17 occupies the site of the residence of Queen Hortense of Holland, where Napoleon III. was born in 1808. At the end of the Rue Laffitte is the church of Notre-Dame-de-Lorette (p. 209).

On the right (S. side) of the boulevard, between the narrow Rue Marivaux and Rue Favart, is the **Opéra-Comique** (Pl. R, 21, *II*, *III*; p. 31), burned down in 1887 and rebuilt in 1893-98 by Bernier. The façade towards the small Place Boieldieu is adorned with caryatids, medallions, and masks by Allar, G. Michel, and Peynot. In the niches are statues of Music and Poetry by Puech and Guilbert.

In the vestibule, on the right, is a marble statue of Lyric Comedy, by *A. Mercié*. The paintings on the grand staircase to the right are by *François Flameng:* Tragedy (Sophocles causing the Œdipus Coloneus to be recited to his judges), Dance, and Vice fleeing before Truth and Comedy. Grand staircase to the left, paintings by *L. O. Merson:* Poetry, Music, and Song in the middle ages, the Elegy, and the Heroic Hymn. — The vestibule of the foyer contains paintings by *J. Blanc*. — Grand Foyer: *Albert Maignan*, Dance of the Nolen (scenes from comic operas); on the ceiling). — In the salon next the Rue Favart (barcelle): *Tondouze*, 'Robin et Marion' (the earliest French comic opera, 13th cent.) and Glorification of Music. — In the salon on the other side: *Raphael Collin*, Inspiration, Truth animating Fiction. — Ceiling painting in the auditorium, by *Benjamin Constant*: Fame, Symphony, Song, and Poetry, with typical figures from comic operas.

The Boul. des Italiens ends on the E. at the Rue de Richelieu (right; p. 129) and the Rue Drouot (left; Pl. R, 24, *II, III*). No. 6 Rue Drouot is the *Mairie of the 9th Arrondissement* (Opéra), once the Hôtel de Daugny (1750); in the courtyard is a bronze statue, by Emile Laudbert (1885), of *Voltaire* (1694-1778) at the age of twenty-five. No. 9 is the *Hôtel des Ventes Mobilières* or Hôtel Drouot, noted for auction sales of works of art, chiefly between Feb. and June, generally at 2 p.m.

The **Boulevard Montmartre** (Pl. R, 24; *III*) continues, at an obtuse angle, the Boul. des Italiens. To the right the Rue Vivienne leads to the Bourse (p. 206) and Palais Royal (p. 84). On the same side are the *Passage des Panoramas* and the *Theatre des Variétés* (p. 32), founded in 1770 and transferred to the present site in 1807. On the left are the *Passage Jouffroy* and the *Musée Grévin* (No. 10). From the end of the boulevard the Rue Montmartre leads to the right (S.) to the Halles Centrales (p. 193); to the left runs the equally busy Rue du Faubourg Montmartre. The second of these recalls the time when the boulevard formed the boundary of the city.

To the left of the **Boulevard Poissonnière** (Pl. R, 24, 25; *III*) diverges the small Rue Rougemont, at the end of which is the *Comptoir National d'Escompte de Paris* (p. 41), rebuilt in 1883, with a dome. On the same side, at the corner of the Rue du Faubourg Poissonnière, are the offices of *Le Matin*, where topical photographs are on view and wireless concerts are given daily. The painter Corot (1796-1875; tablet) died at No. 56 Rue du Faubourg Poissonnière. On the right is the Rue Poissonnière, formerly the street of the fishmongers.

The *Téléphone Exchange* at the corner of the Rue du Faubourg Poissonnière and Rue Bergère is a striking building by Lavirotte (1929-24), with a twenty-four hour clock in wrought iron. — At the corner of Rue Ste Cécile and Rue du Conservatoire is *St Eugène* (Pl. R, 24, 25; *III*), a Gothic church by L. A. Boileau (1854-55). The use of iron in its construction was a novel feature.

The Boul. Poissonnière is succeeded by the quieter and less brilliant Boulevard Bonne Nouvelle (Pl. R, 24; *III*). On the

left are the *Théâtre du Gymnase* (p. 32), founded in 1820; the Rue d'Hauteville (at the end of which is St-Vincent-de-Paul, p. 208), and lastly the large stores of the *Ménagère* (p. 48).

A few paces to the right (S.) of the boulevard runs the Rue de la Lune, on the S. side of which is the church of **Notre-Dame-de-Bonne-Nouvelle** (Pl. R, 24; *III*), built by Anne of Austria in 1624-28 on the site of the chapel of Ste-Barbe (destroyed during the siege by Henri IV., 1593), but rebuilt in 1823-30. In the first chapel on the right is the Souvenir des Morts, a fine group in marble by *C. Desvergnes*. The chapel of the Virgin, on the left, is adorned with frescoes by *Auguste Hesse*. At the E. end of the left aisle hangs a painting by *Mignard* of Queen Henrietta Maria of England with her children and St. Francis of Sales. The other paintings are by *Schnetz*, *Alaux*, and *A. de Pujol*. André Chénier, the poet (1762-94), lived in 1793 at No. 97 Rue de Cléry (tablet), a curious 'flat-iron' building near the church.

At the E. end of Boul. Bonne-Nouvelle, the Rue St-Denis, one of the oldest and once one of the busiest streets in Paris, diverges to the right. To the left runs the Rue du Faubourg-St-Denis. Between these two streets rises the **Porte St-Denis** (Pl. R, 24; *III*), a triumphal arch, 82 ft. high, erected in 1672-73 by F. Blondel, on the site of the old town-gate, in memory of the victories of Louis XIV. in Holland and Germany. At the base of the obelisks in front are represented (left) the vanquished Holland and (right) the river-god of the Rhine. The relief above the arch on the same side represents the Passage of the Rhine by Louis XIV. in 1672; that on the other side, the Capture of Maastricht (1673). The sculptures, designed by Girardon and executed by the brothers Anguier, were sadly damaged during the riots of 1830, 1848, and 1871, but were renovated in 1886-87. It was through the old Porte St-Denis that the kings of France made their first entry into Paris, and through the same gate passed their funerals on the way to St-Denis (p. 374).

Beyond the gate begins the **Boulevard St-Denis** (Pl. R, 24; *III*), which is crossed by the busy Boulevard de Strasbourg (left; p. 207) and Boulevard de Sébastopol (right). At the crossing is the 'St-Denis' station of the Métro (Appx., p. 33). At the end of the Boul. de Strasbourg is seen the Gare de l'Est. In line with the Boul. de Sébastopol rises the dome of the Tribunal de Commerce (p. 263).

The Boul. St-Denis ends at the **Porte St-Martin** (Pl. R, 24; *III*), which rises between the Rue St-Martin (right; p. 175) and Rue du Faubourg-St-Martin (left). This second, smaller triumphal arch, 57 ft. in height, designed by Pierre Bullet, was erected in honour of Louis XIV. in 1674-75, and was restored in 1907-9. The reliefs, on the S. side, by Le Hongre and Legros père, and on the N. side by M. Desjardins and G. Marsy, represent the Capture of Besançon and Limburg, and the Defeat of the Germans, Spaniards, and Dutch.

A little to the S. is the Conservatoire des Arts et Métiers (p. 196).

The *Mairie of the 10th Arrondissement* ('Enclos St-Laurent'; Pl. R, 24, *III*), with its conspicuous tower, in the Rue du Faubourg St-Martin, is a tasteful structure (1892-96) by E. Rouyer, in a Renaissance style like that of the Hôtel de Ville. The Salle des Fêtes on the first floor contains a large relief by Dalou, 'the Brotherhood of Nations'.

The **Boulevard St Martin** (Pl. R, 24, 27; *III*) comes next. On the left, at the beginning, are the *Théâtre de la Renaissance* (p. 32) and the *Théâtre de la Porte-St-Martin* (p. 32). Farther on, the roadway has been lowered in order to facilitate traffic, while the foot-pavements have retained their original height. On the left is the *Théâtre du Nouvel-Ambigu* (p. 33), and, farther on, a bust of *Baron Taylor* (1789-1879), the author, by Tony-Noël (1907).

The **Place de la République** (Pl. R, 27; *III*), formerly Place du Château-d'Eau, where the Boul. St-Martin ends, occupies the site of the Porte du Temple and received its present regular shape in 1880. On the N.E. side is the *Caserne du Château-d'Eau*, formerly Caserne du Prince Eugène (1858), built by Napoleon III. to command the boulevards. In the centre of the square rises a bronze *Statue of the Republic*, by the brothers Morice (1883), 31 ft. high to the top of the olive-branch. The stone pedestal, 54 ft. in height, is flanked with figures of Liberty, Equality, and Fraternity, and adorned with twelve bas-reliefs in bronze: the Oath in the Jeu de Paume (p. 345); Capture of the Bastille (p. 182); Renunciation of privileges; Festival of the Federation (p. 311); Abolition of the monarchy and Proclamation of the Republic; Battle of Valmy (p. xxiii); Volunteers enrolling; Combat of the 'Vengeur'; Resumption of the tricolour in 1830 (p. 311); Provisional government of 1848 (p. xxv); Proclamation of the Third Republic, Sept. 4th, 1870 (p. xxv); Fête Nationale, July 14th, 1880. In front is a bronze lion with the urn of universal suffrage.

Close by is the Métro station *République* (Lines 3 and 5; Appx., pp. 32, 34). *Omnibuses* and *Tramways*, see Appx., p. 55.

Several important streets diverge from the Place de la République. To the S.E. is the Boulevard Voltaire (p. 250); to the E. the Avenue de la République (p. 245), leading to Père-Lachaise. To the N.E. (Belleville, p. 243) runs the Rue du Faubourg du Temple (cable-tramway). To the N.W. diverges the Boulevard de Magenta (p. 207), which leads past the Gare de l'Est and Gare du Nord to Montmartre. To the S.W. are the old Rue du Temple (p. 199), leading to the Hôtel de Ville, and then, on the right, the broad Rue de Turbigo (p. 195), descending to the Halles Centrales. At the point where the Rue du Faubourg-du-Temple crosses the Canal St Martin stands, on the left, a bust of *Frédéric Lemaître*, the actor (1800-76), by P. Granet; opposite, on the right, at the beginning of the Avenue Jules-Ferry, is a statue of the 'Grisette de 1830', as portrayed by the French Romanticists, by Jean Descomps (1911).

At the beginning of the first side street in the Boul. de Magenta, on the left, is the **Bourse du Travail** (Pl. R, 27; *III*), designed by M. Bouvard (1889-90) and placed by the city at the disposal of the trade-councils ('syndicats professionnels'), in order to supersede the private registry offices. Socialist and trades union meetings are frequently held here.

The Rue Béranger, to the S. of the Place de la République, is named after Pierre Jean de Béranger, the famous 'chansonnier' (1780-1857), who died at No. 5 (tablet).

The following boulevards, with their small shops and cafés, are uninteresting. The Boulevard du Temple (Pl. R, 27; *III*) is named from its proximity to the old Temple quarter (p. 198). No. 41 is the *Théâtre Déjazet* (p. 33), founded by the famous actress Virginie Déjazet (1797-1875) in 1852. Gustave Flaubert lived at No. 42 from 1856 to 1871, and here 'Salammbô' and 'Madame Bovary' were written.

The name Boulevard du Temple was formerly applied to a favourite promenade which extended to the Porte St-Martin (p. 79). This was opened in 1670 by Louis XIV. as the 'Promenade des Remparts'. It soon came into fashion and became the site of numerous theatres (see pictures in the Musée Carnavalet, p. 188). Down to about 1830 it was the resort both of the best and of the worst society. It was at length demolished by Haussmann in 1862.

The Boulevard des Filles-du-Calvaire (Pl. R, 26; *III*), which comes next, derives its name from an ancient nunnery (1633-1790). — The Boulevard Beaumarchais (Pl. R, 26; *III, V*) is named after Caron de Beaumarchais (p. 181), the author, who owned property here. No. 99 (1 Rue St-Claude) was the house of the famous adventurer, Joseph Cagliostro (1743-95). The Boul. Beaumarchais ends at the Bastille (p. 181).

3. From the Western Boulevards to the Louvre.

The Place Vendôme, about midway between the W. part of the Grands Boulevards and the Rue de Rivoli (p. 61), is reached from the Place de l'Opéra by the broad Rue de la Paix (Pl. R, 18; *II*), called Rue Napoléon down to 1814. This fashionable street has long been famous for its jewellers', perfumers', and dressmakers' shops (comp. pp. 50, 51).

The **Place Vendôme** (Pl. R, 18; *II*), once called Place des Conquêtes, and afterwards Place Louis-le-Grand, was planned by Jules Hardouin-Mansart (1708) and was adorned with an equestrian statue of Louis XIV. by Girardon (comp. p. 112, Nos. 1320, 1321). This statue was replaced at the Revolution by a statue of Liberty, and the square was named Place des Piques. In 1800 the erection of a column to the soldiers who fell in the first campaigns of the Republic was contemplated, but in 1806 the Senate resolved to erect the present column in honour of Napoleon I. The square owes its name, which never fell quite out of use, to the mansion of César, Duc de Vendôme, son of Henri IV. and Gabrielle d'Estrées, erected here in 1603. No. 7 was Mansart's house; Nos. 11-13 are now the *Ministère de la Justice*. Chopin (1810-49) died of consumption at No. 12 (tablet).

The **Colonne Vendôme**, which rises in the centre of the square, is an imitation of Trajan's column at Rome, 143 ft. high and 13 ft. in diameter. It was designed by Gondouin and Lepère, and erected by Denon. The masonry of the column is encrusted with plates of bronze (designed by Bergeret), forming a spiral band, on which are represented scenes of the campaign of 1805, from the breaking up of the camp at Boulogne to the battle of Austerlitz. The figures are over 3 ft. in height, several of them being portraits (reduced model at the Mint, see p. 289). The metal was yielded by 1200 Russian and Austrian cannon. At the top is a statue of Napoleon I. in the costume of a Roman emperor.

In 1814 the statue of Napoleon, by Chaudet, was taken down by the Royalists, and the metal was used in casting the statue of Henri IV. (p. 258). Under the Restoration the statue was replaced by a huge fleur-de-lis. In 1833 Louis Philippe caused a new statue of the emperor, with his traditional three-cornered hat, by Seurre, to be placed on the summit (now at the Invalides, p. 302), but Napoleon III. replaced this in 1863 by a copy of the original figure, by A. Dumont. The column was overthrown by the Communards in 1871, at the instigation of Courbet the painter, who was fined and imprisoned. It was re-erected under President Mac Mahon in 1875.

Beyond the square is the arcaded Rue de Castiglione (Pl. R, 18; *II*), leading to the Rue de Rivoli (p. 61).

The first cross-street is the long **Rue St-Honoré** (Pl. R, 18, 21, 20; *II*, *III*), in the W. (r.) branch of which, just beyond the Rue Cambon, is the church of the *Assomption*, built from the designs of Errard in 1670-76 and containing some interesting paintings. It is now used as a dépendance of the Madeleine and is usually closed.

Farther W. in the Rue St-Honoré, No. 265 was the birthplace of Sarah Bernhardt (1844-1923) and No. 398 occupies the site of the house of the carpenter Duplay, where Robespierre once lodged.

Behind the Assumption, in the Rue Cambon, is the *Cour des Comptes* (Audit Office; Pl. R, 18, *II*), designed by Guadet and finished in 1911. Alfred de Musset (1810-57) died at No. 6 Rue du Mont-Thabor (tablet), and Washington Irving lodged at No. 4 in 1821.

The *Marché St-Honoré* (Pl. R, 18, *II*; fruit, flowers, etc.), to the N. of the Rue St-Honoré, covers the site of the Dominican convent of the Jacobins, the church of which was the meeting-place in 1791-94 of the Club des Jacobins or 'Amis de la Constitution', led by Robespierre, Danton, Saint-Just, and Marat.

St-Roch (Pl. R, 18; *II*), in the E. arm of the Rue St-Honoré, built in 1653-1740, from designs by Jacques Lemercier, is the finest church in the baroque style in Paris; but the façade, with its Doric and Corinthian columns, was designed later by Robert de Cotte and erected by his son Jules de Cotte. In front of it once lay a large square, where the Royalists who attacked the Convention on Oct. 5th, 1795, posted their best battalions. Bonaparte, however, by a vigorous attack (Carlyle's "whiff of grape-shot") stifled the counter-revolution in its birth. The marks of the bullets on the façade of the church have been filled up with mortar.

St Roch played a sinister rôle during the Revolution. As the tumbrels containing the victims to be executed at the Place de la Concorde nearly always came from the prisons by way of the Rue St-Honoré, the steps and portico of St Roch were among the chief points at which the mob gathered to cast insults and filth on the unfortunate captives. A woman of the people stood in the portico of this church as the tumbrel with Queen Marie Antoinette slowly passed (Oct. 16th, 1793), and spitting into her hand cast the saliva on the queen — an incident that caused Marie Antoinette to lose for a moment her heroic demeanour of contempt. "This vile mob!" she exclaimed, turning her back on her insulter.

Interior. The vault over the nave is of great width. On the first pillar to the left is a tablet to Pierre Corneille (1606-84), who died at 18 Rue d'Argenteuil, close by, and is buried in the church. The chapels of the aisles were decorated early in the 19th cent. with frescoes. The subjects of the paintings are indicated by the names of the chapels: on the left, Chapelle des Fonts, with frescoes by *Chasseriau* and the Baptism of Christ, in marble, by *J. B. Lemoyne* (1781). The 4th chapel on the same side contains the monument of the Abbé de l'Epée (p. 323), by *A. Prevault*. At the entrance to the ambulatory, on the left, is a bust, by *Cogzevox*, of the landscape-gardener André Le Nôtre (1613-1700), buried in the adjoining chapel, which was erected at his expense. The first chapel on the right contains monuments brought from demolished churches, and re-erected here: P. L. M. Maupertuis (1698-1759), the mathematician, by *D'Huez*; bust of Marshal François de Créquy, Duc de Lesdiguières (1624-87), by *Cogzevox*; Henri de Lorraine, Comte d'Harcourt (d. 1666), by *Renard*; bust of Pierre Mignard, the painter (1610-95), by *Desjardins*; and the infamous Cardinal Dubois (1656-1723), by *G. Coustou*. In the 2nd chapel on the right is the monument of Charles de Créquy (1623-87), by *Mazeline* and *Hurtrelle*.

The chapels of the ambulatory contain large Stations of the Cross, in high relief, by *Desseine*. In the Lady Chapel (behind the high altar), Nativity, a group in marble by *Michel Auguier*. In the Chapelle du Calvaire (small door at the end of the left aisle of the Lady Chapel; if closed, apply at the sacristy): Nailing to the Cross, by *Jean Dassigneur* (1863); Crucifixion, by *Michel Auguier*, with a Magdalene by *J. B. Lemoyne* (representing the daughter of the painter Mignard, from whose monument it was taken); and an Entombment, by *Desseine*.

St Roch is noted for its music (10 a.m. on Sun.).

The Rue des Pyramides, to the E. of St-Roch, leads S. to the Place de Rivoli (p. 62). Farther E. the Rue St-Honoré crosses the Place du Théâtre-Français (see below) and the Place du Palais-Royal (p. 86), skirts the Magasins du Louvre, and ends near the Halles Centrales (comp. p. 193).

The broad **Avenue de l'Opéra** (Pl. R, 18, 21; *II*), which runs S. from the Opéra, is flanked with attractive shops. It has been left without trees, in order not to obstruct the view of the opera-house. In the Rue St-Augustin, a little to the E., is the *Fontaine Gaillon* (Pl. R, 21; *II*), built by Visconti in 1826.

The **Place du Théâtre Français** (Pl. R, 21; *II*), at the S. end of the Av. de l'Opéra, is embellished with two fountains by Davioud, with bronze nymphs by Carrier-Belleuse and Moreau, and with a monument (in the angle of the theatre) to the poet *Alfred de Musset* (1810-57), supported by the 'Muse des Nuits', by Mercié (1906).

Omnibuses, see Appx., p. 60.

The **Théâtre-Français** (Pl. R, 21, *II;* p. 31), or **Comédie Française**, the S.W. wing of the Palais-Royal, was erected in 1785 by Victor Louis for the 'Variétés-Amusantes' and was restored by Guadet after the fire of March 8th, 1900. The entrance is adorned with marble medallions of Molière, Racine, Corneille, and Victor Hugo, by D. Puech.

The 'Comédie Française' owes its origin to the union in 1680 (by command of Louis XIV.) of the actors at the Théâtre de Guénégaud (p. 288), directed by Molière's widow after his death (1673), with those of the Hôtel de Bourgogne (p. 195). The inaugural performance on Aug. 26th, 1680, was that of Racine's Phèdre. The theatre was transferred in 1689 to what is now the Rue de l'Ancienne-Comédie (see p. 271), and in 1782 to the Théâtre de la Nation (now the Odéon, p. 317). The 'Théâtre-Français' dates from the French Revolution, when a group headed by the great tragedian Talma removed to the Palais-Royal and joined the Théâtre des Variétés-Amusantes. The theatre owes its present organization to a decree issued by Napoleon at Moscow in 1812. It is subsidized by the Direction des Beaux-Arts, which appoints also an 'administrateur' to preside over the 'conseil d'administration'. The latter is chosen by the 'sociétaires', who are elected by the actors and actresses from among themselves. The 'sociétaires' receive their emoluments in the form of a percentage of the profits, one-half of which is paid to them yearly, the other half on their retirement. The rest of the company are 'pensionnaires', receiving a fixed monthly salary together with a fee for each performance.

Vestibule. Statue of Talma, tragedian, by *David d'Angers;* left and right, the famous actresses Rachel, as 'Phèdre', by *Duret*, and Mars, as 'Célimène' (in Molière's 'Misanthrope'), by *Thomas;* statue of George Sand, the novelist, by *Clésinger.* — The Staircase and Foyer are adorned with busts of great French dramatists. In the foyer: *Statue of Voltaire, by *Houdon* (1781), a masterpiece of realistic portraiture; chimney-piece representing the crowning of Molière, by *Lequesne;* ceiling-painting, Triumph of Truth, by *Dubufe fils.* — The four caryatids in the Auditorium, to the right and left of the stage, are by *Thomas.* The ceiling-paintings, by *Albert Besnard* (1913), represent Molière, Racine, Corneille, and Victor Hugo; on the right, Muses with garlands; opposite, Apollo and the Hours; on the left, Adam and Eve between the Muses of Comedy and Tragedy. — The theatre possesses a collection of souvenirs of Molière and other dramatists.

The **Palais-Royal** (Pl. R, 20, 21; *II, III*), historically one of the most interesting buildings in Paris, consists of two distinct parts: the palace, properly so called, and behind it the garden flanked with galleries. The palace, erected by Cardinal Richelieu in 1629-1634, from designs by Jacques Lemercier, was named Palais-Cardinal until 1643. Richelieu, who died there in 1642, bequeathed it to Louis XIII., after whose death (1643) it was occupied by Anne of Austria (d. 1666) with her two young sons, Louis XIV. (b. 1638) and Philip of Orleans (b. 1640). Since then the building has been called Palais-Royal. Henrietta Maria, widow of Charles I. of England, found a refuge here in 1652, and her daughter Henrietta Anne married Philip of Orleans in 1661, whose residence the palace, enlarged by F. Mansart, then became. Their son, Philip of Orleans (1674-1723), regent during the minority of Louis XV., afterwards

held his notorious orgies here. After the burning of the opera-house in 1763 several large new buildings, mostly next the Place du Palais-Royal, were erected by P. L. Moreau, the architect. Philippe Egalité, grandson of the regent, led a scarcely less riotous and extravagant life, and in 1781-86 he caused the garden to be surrounded with houses, which were let to gamblers and shopkeepers. The cafés on the ground-floor became a favourite rendezvous of democrats and malcontents. It was here that Camille Desmoulins called the populace to arms on July 12th, 1789, two days before he led them to the capture of the Bastille (p. 182). From 1801 to 1807 the palace was the seat of the Tribunate, which in 1804 conferred imperial hereditary rights on the Consul Napoleon Bonaparte. In 1815-48 the Orleans family returned. Under the Second Empire Prince Jérôme Bonaparte, the former king of Westphalia (d. 1860), and his son, Prince Napoleon, resided here. In May 1871 the Communards set the Palais-Royal on fire. Since its restoration it has been occupied by the *Conseil d'Etat* (a Privy Council, nominated by the President) and by the *Direction des Beaux-Arts*.

Except on the S. side, the Palais-Royal is enclosed by houses, through which there are several passages. Entering from the S., we cross the courtyard to the *Galerie d'Orléans*, in which is the *Office Colonial de France*, with an exhibition of colonial products (open on Tues.-Fri. 10-12 and 3-5, Sat. 10-12). Beyond it is the Garden (closed at 9, 10 or 10.45 p.m.), flanked on the W., N., and E. by the *Galeries de Montpensier, de Beaujolais*, and *de Valois*. It is shaded by a quadruple avenue of small elms and limes. On the S. side is a statue of *Camille Desmoulins* (1760-94; see above), by E. Boverie (1904). Next comes *Victor Hugo in Guernsey*, in marble, by Rodin (1909). On the N. side is the *Monument du Génie Latin*, 14 ft. in height, executed in limestone by Jean Magrou, sculptor, and B. Duquesne, architect (1921), and consisting of a male figure holding a winged genius, with the Roman she-wolf on the pedestal. Down to the Second Empire a stream of people passing between the Cité and the W. boulevards used to walk through the garden. The galleries then contained several handsome shops and the most fashionable restaurants in Paris; but now they are almost deserted. In summer a military band plays here on Sun., Wed., and Fri. afternoons. — At the end of the W. arcade, at the corner of the Rues de Montpensier and de Beaujolais, is the *Théâtre du Palais-Royal* (p. 33), famous for its broad farces, founded in 1784 and rebuilt in 1831.

In the vanished Galerie des Bons-Enfants John Howard Payne, the American actor and playwright, wrote 'Home, Sweet Home' in 1823.

To the N. of the Palais-Royal, in the Rue de Richelieu, is the Bibliothèque Nationale (p. 200).

On the E. of the Palais-Royal runs the Rue de Valois (Pl. R, 21; *II*, *III*). Here (Nos. 6-8) is the *Hôtel Mélusine*, built by Richelieu, now the Bœuf à la Mode Restaurant (p. 18), with a fine balcony. — At No. 7 in the Rue des Bons-Enfants, parallel with the Rue de Valois, is the dark Passage Henri IV, running through the old Théâtre Molière. No. 19 is the 'Chancellerie d'Orléans' (1782).

To the N.E. of the Palais-Royal, Rue de La Vrillière (Nos. 1-3), is the great **Banque de France** (Pl. R, 21; *II*, *III*), which since 1810 has occupied the Hôtel de Toulouse, a dépendance of the Hôtel de La Vrillière, built by François Mansart in 1635, restored by Robert de Cotte, and subsequently remodelled. This was the residence of the Princesse de Lamballe (p. 187), and it still contains De Cotte's superb 'Galerie Dorée' (p. xlvii), which is shown on written application to the 'Gouverneur' (comp. p. 57). The triangular projection in the Rue Radziwill is a clever piece of stonework.

The Bank of France, founded in 1800, is not a state institution, but, like the Bank of England, is a private joint-stock bank, though subject to the control of the government (comp. p. xiii). — No. 2 Rue de La Vrillière is an old house with fine wrought-iron balcony railings.

Near this is the Place des Victoires, see p. 205.

The **Place du Palais-Royal** (Pl. R, 20; *II*) presents a busy scene, being the junction of many omnibus lines (Appx., p. 60). In the centre is the 'Palais-Royal' station of the Métro (Appx., pp. 31, 35). On the W. side is the *Grand-Hôtel du Louvre* (p. 3), to the E. are the *Grands-Magasins du Louvre* (p. 48), and to the S., on the farther side of the Rue de Rivoli, is the *Ministère des Finances*, occupying part of the New Louvre (p. 90).

Following the Rue de Rivoli (comp. p. 61) to the E., we observe on the right, beyond the Finance Ministry, the N. façade of the *Old Louvre* (see also the historical plan, p. 89). To the left, farther on, is an annexe of the Magasins du Louvre, adjoining which, and partly concealed by the arcade, is the *Temple de l'Oratoire*, erected by Lemercier for the Oratorians in 1621-30, but used since 1811 as a Protestant church (p. 45). Against the back of the church is a statue of *Admiral Coligny* (1519-72), one of the victims of the night of St. Bartholomew (p. 99), represented between Fatherland and Religion, by Crauk (1889). The façade of the church is in the Rue St-Honoré (p. 82), on the site of the Hôtel du Bouchage, where Jean Châtel attempted to assassinate Henri IV. in 1594.

A little farther on, the arcade terminates and the Rue de Rivoli is crossed by the Rue du Louvre (Pl. R, 20, 21; *III*), which we follow to the right. Opposite us, at the angle of the streets, is a Métro station ('Louvre'; Appx., p. 31). — The rest of the Rue de Rivoli is described on p. 174, and the N. part of Rue du Louvre on p. 193.

The S. part of the Rue du Louvre, which ends at the Seine, crosses an open space. To the right we have a good view of the E. façade of the *Old Louvre*, with its colonnade (p. 89). In the gardens, at the S.E. angle, is the statue of Velazquez (p. 90).

To the left rise the *Mairie of the 1st Arrondissement* (Louvre) and the church of St-Germain-l'Auxerrois, the former (1859) a "caricature" of the latter. The 'Salle des Mariages' is adorned with three fine paintings by Besnard (1887). The tower, built to fill up the gap between the two buildings, contains chimes which play at 11 a.m. and 4 p.m.

***St-Germain-l'Auxerrois** (Pl. R, 20; *III*), the parish church of the Louvre, dating in its present form from the 12-16th cent., was founded in the 7th in honour of St. Germanus, bishop of Auxerre (d. 448), who visited Britain in 429 to suppress the heresy of the Pelagians and helped to win the 'Alleluia' victory over the Picts The flamboyant façade (comp. p. xxxvi), pierced with a rose-window and flanked with two turrets, is preceded by a porch (1435-39). When the gate is closed, visitors enter by the lateral portal on the right. The signal for the Massacre of St. Bartholomew (at 2 a.m. on Sun., Aug. 24th, 1572; p. 99) was given from the little bell-tower on this side.

The INTERIOR consists of a nave and very low double aisles. The large chapel (usually closed) to the right of the entrance contains a Tree of Jesse, in stone, of the 14th cent., among the branches of which is a Madonna of the same period. — The woodwork of the 'banc d'œuvre' (churchwardens' pew; opposite the pulpit) was executed by *P. Mercier* after the designs of *Le Brun* (1684). In the chapel behind is a Gothic reredos of carved wood, with the story of Christ and the Virgin (early 16th cent.; Flemish). — The marble holy water basin in the S. transept is by *Jouffroy* (d. 1882). The nave pillars have no capitals; those of the choir were converted into fluted columns in the 18th cent.; the fine railings date from 1767. — The 4th chapel to the right of the ambulatory, beyond the sacristy, contains *Monuments to the Chancellor Etienne d'Aligre (1580-1635) and his son (d. 1677), by *Laurent Magnier*. The 7th chapel contains those of the Marquises Tristan and Charles Rostaing (1582 and 1645).

From the right door of the façade a spiral staircase ascends to the **Chambre des Archives*, formerly the treasury (apply in the sacristy, gratuity). This room, dating from the 15th cent., and in perfect preservation, retains its old tiled flooring, wooden ceiling, cupboards, and stained-glass windows (those facing the Louvre bear traces of shots fired by the Communards in 1871); opposite the windows is a large reredos in carved wood (early 16th cent.).

The Rue des Prêtres-St-Germain-l'Auxerrois (Pl. R, 20; *III*), to the S. of the church, leads to the *Place de l'Ecole*. The gabled house here (No. 5), with its king-post, dates from the time of Francis I. (16th cent.).

From the S. end of the Rue du Louvre are seen the Pont-Neuf, with the statue of Henri IV. (p. 258), and beyond it the dome of the Panthéon (p. 280).

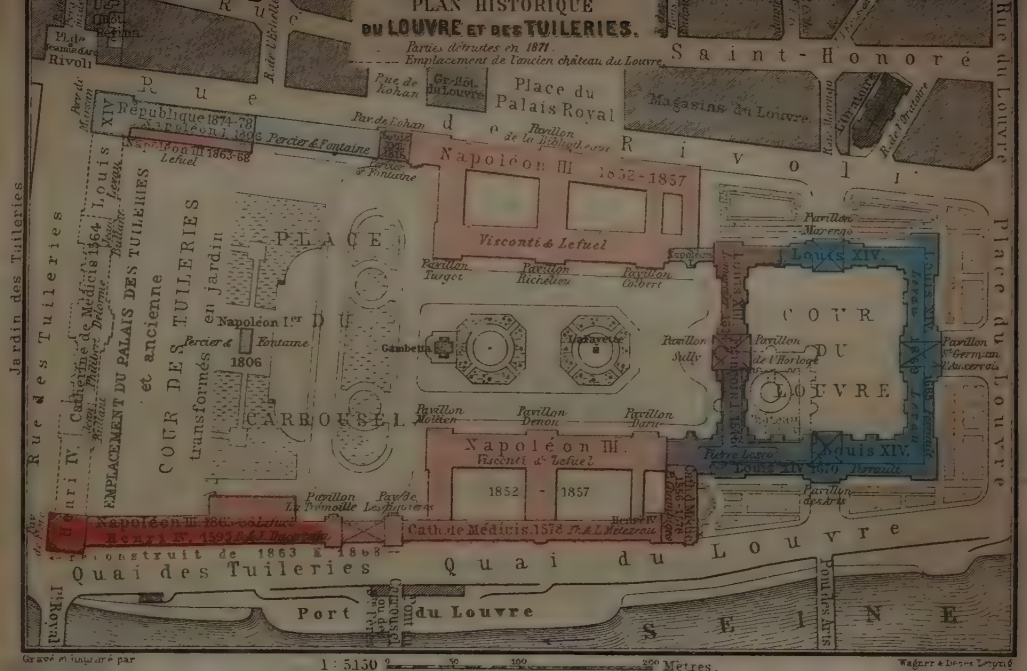
4. The Louvre.

Métro Stations: *Palais-Royal* and *Louvre* (Appx., pp. 31, 35). Omnibuses and Tramways, see Appx., p. 59. — Restaurants near the Louvre, see pp. 18, 19.

The **Louvre (Pl. R, 17, 20; *II*), the most important public building in Paris, famous both for its architecture and its treasures of art, lies between the Rue de Rivoli and the Seine. The Louvre perhaps derives its name from an ancient rendezvous of wolf-hunters, known as the 'Lupara' or 'Louverie'. It is supposed that Philip Augustus (reigned 1180-1223) erected the first castle here; it is at least certain that when that king was building the new city-walls he also erected the massive corner-tower of which the foundations were discovered in 1885 in the cellars under the Museum of Ancient Sculpture (p. 93). The plan and extent of the mediæval château, made plain by the excavations of 1865, are now indicated by a white line on the ground in the S.W. angle of the Cour du Louvre. It was not, however, until Charles V. (1364-80) removed his treasury and library to it, that the château was fitted up as a royal residence. Scarcely a trace of these buildings now remains. In 1527 Francis I. (1515-47), a great builder, demolished the old tower and modernized the château; a little later he resolved to rebuild it entirely. The works were directed by *Pierre Lescot*, the greatest architect of the early French Renaissance, who was retained also by Henri II. (1547-59) and his successors, until his death in 1578. To Lescot is due half the W. and S. sides of the Old Louvre, and also the adjacent Pavillon du Roi on the S. These 'pavillons', typical of French palaces, were placed either at the angles or in the centre of the façade, and recall the mediæval towers. The rich three-storied *Façade on the W. side of the courtyard, with sculptures by *Jean Goujon* and *Paul Ponce*, is justly considered the most perfect monument of Francis I.'s time (comp. p. xli).

After the death of Henri II., his widow, Catherine de Médicis (d. 1589), during the reigns of her sons Francis II. (1559-60), Charles IX. (1560-74), and Henri III. (1574-89), continued the erection of the S. wing, and in 1556-76 the younger *Pierre Chambiges* built by her order the 'Petite Galerie', a wing originally of one story next the Seine. She next proceeded to build the 'Grande Galerie' or Galerie du Bord de l'Eau, probably designed by *Thibaut Métezeau*, which was to connect the Louvre with the Palais des Tuileries (p. 64), begun at the same period.

Henri IV. (1589-1610) employed *Louis Métezeau*, the son of Thibaut, to add a story to the 'Grande Galerie' (as far as the Pavillon Lesdiguières); and the 'Petite Galerie' also was raised a story by *Fournier* and *Coing*, under Métezeau's directions. This second story forms the present Grande Galerie and Galerie d'Apollon.


PLAN HISTORIQUE
DU LOUVRE ET DES TUILERIES.
Parties détruites en 1871.
Emplacement de l'ancien château du Louvre.
Saint-Honoré
Rue du Louvre
Rue de Rivoli
Place du Palais Royal
Magasins du Louvre
Pavillon de la Bibliothèque
Pavillon de l'Horloge
Pavillon Marengo
Pavillon Lesdiguières
Pavillon Mollien
Pavillon Denon
Pavillon Daru
Pavillon Turgot
Pavillon Richelieu
Pavillon Colbert
Pavillon Sully
Pavillon de la Trémoille
Pavillon des Sessions
Pavillon de Flore
Pavillon de Marsan
Pavillon de Rohan
Pavillon de la Petite Horloge
Pavillon de Beaujolais
Pavillon de Gabrielle
Pavillon de Diane
Pavillon de Bellone
Pavillon de Bullion
Pavillon de Sainte-Foy
Pavillon de Passy
Pavillon de Hanovre
Pavillon de Valois
Pavillon de Rohan
Pavillon de Marsan
Pavillon de Flore

The extension of the gallery to the Pavillon de Flore was likewise effected during the latter part of Henri IV.'s reign (see, however, below).

The ground-floor, entresol, and first floor of the Grande Galerie were assigned by Henry IV. as dwellings, free of rent, for artists employed on the building of the Louvre, and among those that made a home here were the architect Le Vau, the cabinet-maker Boulle, the sculptors Pigalle and Pajou, and the painters Chardin, Quentin de La Tour, Joseph, Carle, and Horace Vernet (the last of whom was born here), Greuze, Fragonard, and Hubert Robert. The arrangement was terminated by Napoleon in 1806.

Operations on a grander scale were conceived by Louis XIII. (1610-43). The original proportions of the palace were now to be quadrupled. The king appointed *Jacques Lemercier* as his architect, and in 1624 he laid the foundation of the Pavillon de l'Horloge, in the centre of the new W. side. The eight caryatids which adorn it are by *Jacques Sarazin*. Lemercier completed the W. side and began the N. side.

Under Louis XIV. (1643-1715) *Louis Le Vau* (d. 1670), who succeeded Lemercier in 1659, rebuilt the Galerie d'Apollon after its destruction by fire in 1661. Various architects, among them Bernini, who was summoned from Rome, were consulted as to the design of the great E. façade. Eventually the work was entrusted to *Claude Perrault*, a physician, whose imposing colonnade of twenty-eight Corinthian columns in pairs is scarcely in keeping with the older parts of the edifice. Perrault designed also the façade towards the Seine. The work was suspended in 1676, and soon almost abandoned. The 'Grand Monarque' had lost interest in everything but his palace of Versailles. His successors, too, preferred Versailles or the Tuileries to the Louvre.

The completion of the Louvre was at length seriously resumed by Napoleon I. In 1805 he ordered a thorough restoration of the edifice, and directed his architects, *Percier* and *Fontaine*, to construct a N. gallery between the Tuileries (Pavillon de Marsan, pp. 64, 65) and the Louvre. The W. portion of this wing had been completed as far as the Pavillon de Rohan (p. 90) when the emperor was deposed. In 1848, after another period of inactivity, the plan of connecting the Louvre and the Tuileries was again proceeded with. In 1852 Napoleon III. undertook the erection of the new buildings, employing *Visconti* (d. 1853) and then *Lefuel*, who completed the N. gallery in 1857. Lastly, the S. gallery (next the Seine), greatly enlarged and in its W. portion entirely remodelled, was completed (1863-68). The rich but heavy façades of the latter, with their domed pavilions, Corinthian columns, porticos and caryatids, their 86 statues of famous men, and their 63 groups of allegorical statues, harmonize with the Old Louvre in their general arrangement only.

All these buildings together form the largest and most splendid palace in the world, covering and enclosing an area of about 49 acres. They consist of two main divisions: the *Old Louvre*, the four sides

of which enclose the E. court, and the *New Louvre*, comprising the two blocks to the N. and S. of the Square du Carrousel and the wings extending W. to the pavilions of the Tuileries. The N. wing of the New Louvre contains the Ministère des Finances (p. 86); almost all the other parts are used as museum and picture galleries.

A stroll should be taken along the Quai du Louvre, to see the S. façades of the Louvre. The central part, built by Catherine de Médicis in 1556-76, is the finest, embodying all the charm of the early French Renaissance. The W. wing, too, towards the Pavillon de Flore, has preserved features of Henri IV.'s time, in spite of the alterations made under Napoleon III. The gateway ('Guichets des Saints-Pères') between the Place du Carrousel and the Pont du Carrousel, connecting the two blocks, was constructed under Napoleon III. Flanking the entrance, opposite the bridge, are statues of the Mercantile Marine and the Navy, by Jouffroy; above is the Genius of the Arts, a bronze sculpture by Mercié. The opposite gateway, in the Rue de Rivoli, facing the Rue de Rohan, is under the *Pavillon de Rohan*, which was completed by Percier and Fontaine in 1816 and is adorned with eight statues of generals by J. Thomas.

The gardens outside the Old Louvre contain monuments of artists. On the N. side (Rue de Rivoli), *Léon Gérôme* (1824-1904) modelling 'Les Gladiateurs', by Aimé Morot (1909); at the S.E. angle is an equestrian statue of *Velazquez* (1599-1660), by Frémiet; on the S. (Quai du Louvre) is the monument of *François Boucher* (1703-70), by Aubé; then that of the draughtsman *Raffet* (1804-60), with the drummer from his 'Review of the Dead', by Frémiet; lastly that of *Meissonier* (1815-91), by Mercié.

For the Square and Place du Carrousel, see p. 66.

**Galleries of the Louvre.

The hours of admission have been frequently altered of late and are not yet definitely fixed. The following regulations held good in 1924.

The galleries are open to the public daily, except Mondays (lectures, see p. 48), New Year's Day, the Friday after Ascension Day (40 days after Easter), July 14th (Fête Nationale), Nov. 11th (Armistice Day), and, unless they happen to fall on a Sunday, the Assumption (Aug. 15th), All Saints (Nov. 1st), and Christmas Day. On exceptionally foggy days in winter the galleries are closed. The hours of opening are from April 1st to Sept. 30th 10-5, from Oct. 1st to March 31st 10-4; many rooms are open in the afternoon only (summer 2-5, winter 1-4). Adm. 1 fr., free on Sundays and after 12 o'clock on Thursdays.

Ground Floor. *Greek and Roman Sculptures* (p. 93), daily except Mon.; Salles d'Iconographie Romaine (p. 101) on Tues. & Thurs.; Salle des Moulages (p. 93), Tues., Thurs., & Sat. — *Assyrian Rooms* (p. 102), every afternoon except Mon. — *Phœnician and Cypriot Rooms* (p. 104), Tues. & Fri. afternoons. *Egyptian Antiquities* (p. 105), every afternoon except Mon. — *Mediæval and Renaissance Sculptures* (p. 107), Wed., Thurs., & Fri. afternoons. — *Modern Sculptures* (p. 111), Tues., Wed., Fri., & Sun. afternoons.

Entresol. *Musée de l'Extrême-Orient* (p. 114; Chinese and Japanese porcelain and bronzes), Wed. & Sat. only.

First Floor. *Picture Gallery.* Italian, Spanish, Flemish, and Dutch Schools (pp. 121-133), daily except Mon.; small rooms (Flemish and Dutch paintings; p. 133) round the Rubens Gallery, Wed., Thurs., Sat., and till 11.30 a.m. on Sun.; French Rooms of the 17th, 18th, and 19th cent. (p. 140-145), daily except Mon. & Tues.; Small French Rooms (p. 139), daily except Mon.; Salles des Sept-Cheminées, Henri II, and La Caze (pp. 150, 151), every afternoon except Mon.; Collections Chauchard and Schlichting (pp. 137, 139), Tues., Thurs., & Sat. only; French School of the early 19th cent. (p. 155) and British School (p. 156), every afternoon except Mon. & Thurs. – *Arts and Crafts.* Galerie d'Apollon (p. 146), daily except Mon.; Bijoux Antiques (p. 149), every afternoon except Mon.; French Furniture (p. 153), Mediæval, Renaissance, and Modern Objects of Art (Faïence, Ivories, and Collections Rothschild, Arconati-Visconti, and Thiers; pp. 156-157), every afternoon except Mon. & Thurs.; continuation of Mediæval, Renaissance, and Modern Objects of Art (Colonnade; p. 159), Wed., Thurs., & Sat. afternoons. – *Antiquities.* Antique Bronzes (p. 152), Tues., Thurs., & Sat. afternoons; Smaller Asiatic Antiquities (Colonnade; p. 157), Wed., Thurs., Sat., & Sun. afternoons; Smaller Egyptian Antiquities (p. 160), Tues., Thurs., Fri., & Sun. afternoons; Céramique Antique (rooms facing the Seine, p. 161), Wed. & Sat. afternoons; Salle de Clarac and rooms facing the courtyard (p. 163), Tues., Thurs., Fri., & Sun. afternoons.

Second Floor. Continuation of the *Picture Gallery*: French School of the 19th cent. (p. 164) and Collection Thomy-Thiéry (p. 165), Tues., Thurs., & Sat. afternoons. – *Musée de Marine* (p. 166), Sun. & Thurs afternoons. – *Collection Camondo* (p. 167), Tues., Thurs., Fri., & till 11.30 a.m. on Sun. — *Smaller Oriental Objects* (p. 166), Thurs. & Sun. afternoons.

Pavillon de La Trémoille (p. 168). *Egyptian and Asiatic Antiquities* (Salle du Mastaba, Galerie de Morgan), Wed. & Sat. only. — **Pavillon de Marsan.** *Musée des Arts Décoratifs* (p. 169) and Collection Moreau (p. 171), 10 to 4 or 5, including Mon.; adm. 2 fr., holidays 1 fr., Sun. free.

Guide-Lecturers, see p. 48.

Sticks, umbrellas, and parcels must be left in the cloak-rooms at the entrances (gratis). Visitors should notice where their belongings are placed. — For the use of the *Lifts* ('ascenseurs'; pp. 93, 116, 139, 153, 166) a charge of 15 c. is made. – Conveniences for visitors are to be found on the first floor, between the Grande Galerie and the Small French Rooms (comp. the Plan, p. 115; keys kept by the custodians).

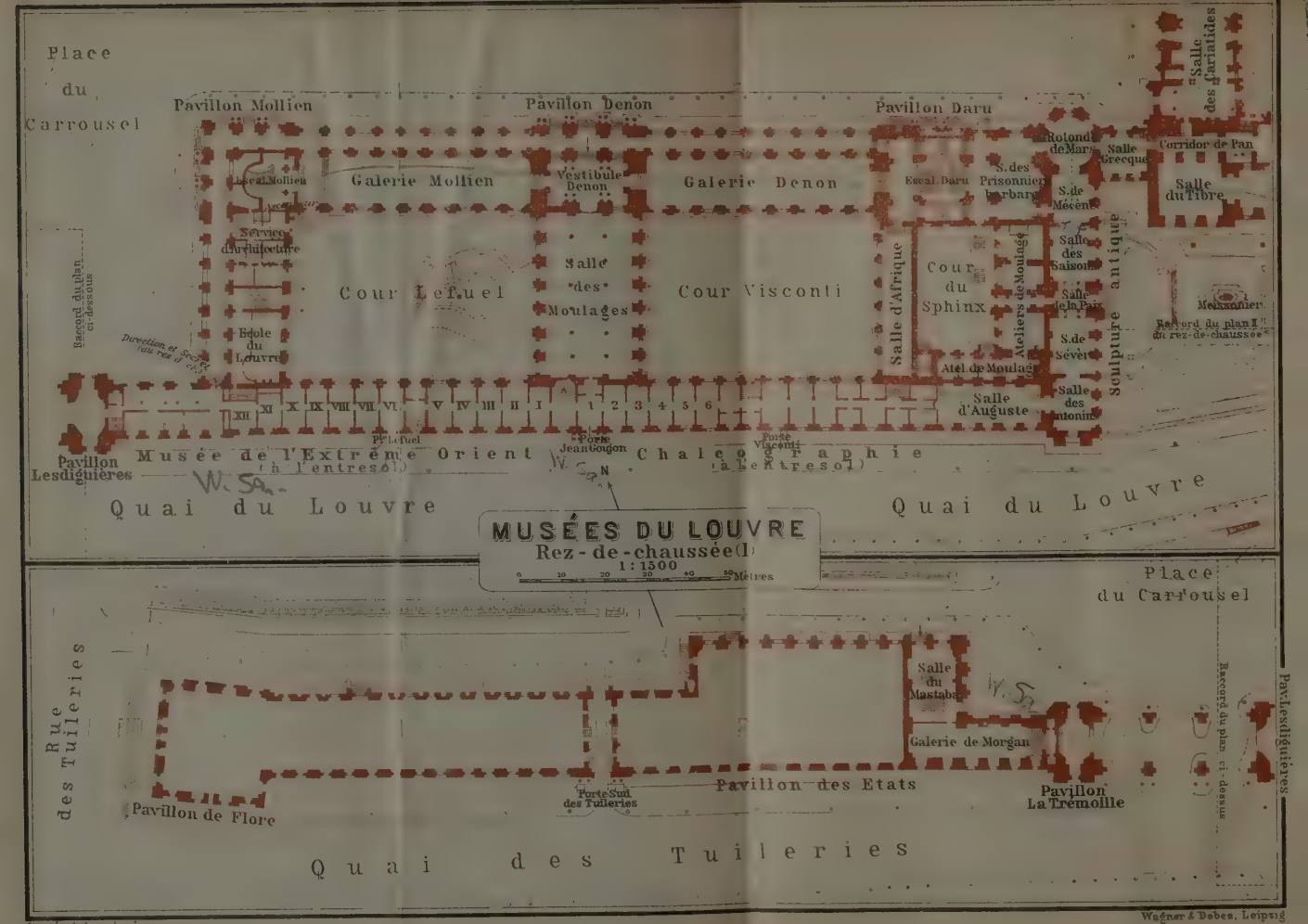
Persons desiring to paint, sketch, or take photographs in the national museums must apply in writing to the Administration des Beaux-Arts, but if permission is sought for a single museum only applications should be addressed to the curator of that museum. For the Louvre, apply in person or in writing to the Bureaux de la Direction (entrance in the Place du Carrousel, near the Pavillon Lesdiguières; comp. the Plan, p. 93). – Engravings of pictures in the Louvre are sold at the **Chalcographie**, an institution founded in 1660, entered by the Porte Jean-Goujon, 36 Quai du Louvre (comp. the Plan, p. 93; open on week-days 10-12 & 2-4). The photographs by Braun & Cie. (p. 49) are excellent. Casts of the sculptures are sold at the *Ateliers des Moulages* (entrance under the Porte Visconti, 34 Quai du Louvre).

The director of the National Museums is *M. Jean d'Estournelles de Constant*. The curators are *MM. Etienne Michon* (Greek and Roman Antiquities), *Georges Bénédite* (Egyptian Antiquities), *Edmond Pottier* (Oriental Antiquities and Antique Pottery), *Jean Guiffrey* (Paintings, Drawings, and Chalcographie), *Paul Vitry* (Mediæval, Renaissance, and Modern Sculpture), *Marquet de Vasselot* (Arts and Crafts), and *Jean Destrem* (Musée de Marine).

A brief description of the collections will be found in *Paul Vitry's* 'Le Musée du Louvre, Guide Général à travers les Collections' (1922; 7½, in English 8 fr.).

The history of the Louvre collections dates from the French monarchs of the Renaissance (16th cent.), who were not only inti-

mate with Italy in their political relations, but paid enthusiastic homage to Italian culture. Foremost among patrons of art and collectors was Francis I., who summoned several Italian artists to his court (comp. p. lxi), and to whose favour the presentation of some work of art was the best passport. More than once he essayed to enlist the services of Michael Angelo, and he proposed to form a collection of casts of antique masterpieces. His efforts, however, were but partly successful. It was not until the accession of Louis XIV., whose ambition it was to shine in every sphere, that it became the fashion both with persons of rank and of the middle class (like Crozat) to collect treasures of art. The royal collections, or 'Cabinet du Roi', which in the reign of Louis XIII. comprised barely 200 paintings (many, however, of great value), were greatly enriched by the purchase by Colbert of 647 paintings and 5542 drawings, once belonging to Cardinal Mazarin and Charles I. of England. In 1710 the oil-paintings numbered nearly 2400. In 1750 a number of pictures were transferred from Versailles to the Luxembourg, where they were shown to the public, but in 1785 they were taken back to Versailles. It was the Revolution that converted the Louvre into a 'Musée National', where the art collections of the country were centralized. Various treasures from the royal palaces, churches, and suppressed monasteries were united here, and the museum was opened on Aug. 10th, 1793. When the French armies returned to Paris from Italy, the Netherlands, and Germany, laden with treasures of art, the Louvre Collection became 'the museum of Europe', and was so famous under the name of the 'Musée Napoléon' that the Allies in 1814 did not venture to restore its treasures to their former owners. Restitution was partly made in 1815, but many fine works remained in Paris, and the collections of the Louvre are still the largest and most valuable on the Continent. Among the more recent acquisitions are the Tochon and Durand Collections of antique vases, in 1818 and 1824, and the Collections Revoil (1828) and Campana (1861; p. 161). The galleries have been enriched also by gifts and bequests, like those of Sauvageot, Thiers (p. 157), Davillier, Lenoir (p. 154), Grandidier (p. 114), and especially La Caze (1869; 275 pictures, pp. 135, 151). In 1902 the Adolphe de Rothschild Donation (p. 156) was added, in 1903 the Thomy-Thiéry Collection (p. 165), in 1905 the Salle du Mastaba and Galerie de Morgan (p. 168), in 1906 the Moreau Collection (p. 171), in 1910 the Chauchard Collection (p. 137), in 1911 the Camondo Collection (p. 167), in 1915 the Schlichting Collection (p. 139), and in 1916 the Arconati-Visconti Collection (p. 157). Lastly, the Société des Amis du Louvre, founded in 1897, has presented many valuable works. — During the Great War the chief treasures of the Louvre and other museums were removed for safety to Toulouse and Blois. Their return was utilized for a comprehensive rearrangement (1919-22).



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The rooms of the Louvre are so numerous that it takes two hours to walk through them without stopping. The visitor should note that the GROUND FLOOR contains the sculptures; the FIRST FLOOR the pictures, the smaller antiquities, the mediæval, Renaissance, and modern art-objects, the furniture, and other collections; the SECOND FLOOR the Thomy-Thiéry Collection, the continuation of the French paintings of the 19th century, and the Musée de Marine. See the complete list on pp. 90, 91.

Visitors who are pressed for time should begin with the antique sculptures (see below) and the pictures (p. 116). It will save time to adhere to the following order of the rooms and their contents, but the arrangements are often altered.

Entrances. Most of the galleries have special entrances, which are shown on the Plans and mentioned in the text. The main entrance to the Gallery of Greek and Roman Sculpture and to the picture-gallery on the first floor is in the *Pavillon Denon* (comp. the Plan; named after Napoleon's director of the art collections), in the Square du Carrousel, S. side (p. 66). The following description and that on p. 115 begin here.

The *Souterrains* (underground chambers) of the Old Louvre are shown on Mon., 1-3 p.m., to visitors with tickets, for which previous written application must be made (comp. p. 57) to the Secrétariat des Musées Nationaux (Cour du Louvre). We begin and end our visit (1/2 hr.; gratuity) at the Salle des Cariatides, and pass under the Salle de la Vénus de Milo.

GROUND FLOOR.

The **Greek and Roman Sculptures *(Musée des Marbres Antiques)*, though inferior to the great Italian collections, include many works of the highest rank. Brief catalogue, by E. Michon (1922; 5 fr.). The numbering of the sculptures is not yet complete; we give the numbers which correspond with the official catalogue. Only the more important works are mentioned in our description.

In the **Vestibule Denon** is a cloak-room (see p. 91). — To the right is the **Galerie Mollien** (XXVI): Byzantine mosaics of the 5th cent. from a church near Tyre, with representations of the Seasons, Winds, Months, and animals, and Greek inscriptions. Many of the Roman sarcophagus-fronts are adorned with mythological reliefs: on the right, by the 1st window, 353. Funeral of Hector (on the back); on the left, by the last window, 659. Education of a child. — The ESCALIER MOLLIEN, at the end of the gallery, and a lift ascend to Rooms XIII and XIV of the picture-gallery (French School, pp. 139, 140) and the Collection Camondo (p. 167).

Nearly opposite the entrance, to the left, is the *Salle des Moulages*, containing casts from the antique (adm., see p. 90). This was the riding-school of the Prince Imperial under the Second Empire.

On the opposite side of the vestibule is the —

Galerie Denon (XXIV), with a large collection of Roman sarcophagi. On the right, by the 4th window, 475. The nine Muses, one of the finest and best-preserved sarcophagi in the collection; on the sides are seated philosophers conversing with a Muse. On the left, by the 5th window, 2119. Large Græco-Roman sarcophagus with the combats of the Greeks and the Amazons and, on the left, Achilles and Penthesilea; on the lid are the figures of the deceased and his wife. — The bronze busts and statues after the antique date from the period of Francis I., for whom Primaticcio brought the moulds with him from Rome. — At the end of the gallery is the Escalier Daru (see below), where we turn sharp to the right.

Salle d'Afrique (XXV). N. African sculptures, inscriptions, mosaics, and Roman lamps. To the right of the entrance, 1838. Relief with the three Elements (found at Carthage); to the left (under glass), 1888. Bust of Ptolemy, King of Mauretania, and 1783. Head of Medusa in profile; in the centre, Draped female figure (so-called Pudicitia; from Cyrene). Mosaics: opposite the 2nd window, Servants preparing a feast (Carthage); nearly opposite the 3rd window, Triumph of Neptune and Amphitrite (Constantine).

We return to the Escalier Daru. The wide central staircase ascends to the Victory of Samothrace (p. 116) and the picture-gallery (p. 117), while the staircase on either side descends to the Salle des Prisonniers Barbares. On the right section of the latter are fragments of sculptures from Algeria and Tunisia; in the window recess, Fragment of a toe of the great Sphinx of Gizeh, with a Greek inscription. On the left side, 1339. Tutor and Niobid.

The **Salle des Prisonniers Barbares** (XX) contains sculptures in coloured marble. By the 2nd window on the left, 1367. Mask of the sun-god; opposite, 1056. Seated figure of Minerva, restored as Roma, in red porphyry, with modern head and arms in gilt bronze; to the left, 2225. Minerva, in Oriental alabaster (16th cent.?); 1381, 1383, 1385. Captive barbarians; in front of No. 1383, 540. Fragment of a celestial map (planisphærium), with the signs of the zodiac; 1354. Statue of an African fisherman, to which a head of Seneca (?) has been added; in front, 438. Porphyry bath. In the middle: 1334. Large Roman mosaic representing rustic scenes and pursuits; large marble bath; chair in red marble. Four pilasters from Salonika, with over-lifesize reliefs on both sides (Leda with the swan; Bacchante and one of the Dioscuri; Bacchus and Ariadne; Fame and Victory).

Rotonde de Mars (XIII), with decorations in stucco by *Michel Anguier* (1653) and a ceiling-painting by *Berthélemy* and *Mauzaisse*, the Creation of Man. In the centre, *866. Borghese Mars, a repetition of a statue of the 5th cent. B.C. In the first window recess, fine archaistic Greek reliefs, chiefly from Samothrace; 442. Vase of Sosibios, with a festal procession towards a lighted altar (Hermes, Apollo, Ares, Artemis, three Mænads, and a dancing

Satyr). By the central window, 672. Borghese Tripod-Base, or Altar of the Twelve Gods, archaistic, with the gods, the Graces, the Fates and the Hours. To the left, in the recess, *854. Hermes, Orpheus, and Eurydice, an Attic relief of the best period (repetitions at Rome and Naples).

Orpheus was allowed to bring back his wife Eurydice from the infernal regions to earth on condition that he should not look at her on the way; but he failed to fulfil the condition. Hermes, the leader of the dead, gently but firmly grasps the hand of Eurydice to conduct her back to the realm of shades. The inscription 'Zetus, Antiopa, Amphion' dates only from the Renaissance.

By the next window, 673. Archaistic Venus (?); 81. Hermes and Apollo; 674. Archaistic Athena. At the entrance to the Salle Grecque, 867. Female head, a Greek original of the age of *Phidias;* 931. Head of Ares (Mars); 884. Apollo, restored as Bonus Eventus. By the entrance to the Salle de Mécène (p. 100): 889. Statue of a pugilist (head archaic).

The ***Salle Grecque** (XII) contains original works of the archaic and the golden periods of Greek plastic art, the age of *Phidias* and that immediately after it (5th cent. B.C.). The Attic sculptures are specially distinguished for their noble conception and fine execution.

On the ceiling and spandrels, Diana beseeching Jupiter, by *Prud'hon;* Hercules obtaining from Diana the fawn with the golden horns, by *Garnier;* Diana restoring Hippolytus, resuscitated by Æsculapius, to Aricia, by *Mérimée.* Reliefs by *Cartellier, Espercieux,* and *Foucou.*

In the centre, *686. Hera (Juno), from the Temple of Hera at Samos (6th cent. B.C.), bearing the name of the donor, Cheramyes.

This statue, now headless, illustrates the primitive type of idols, carved in wood, with the arms close to the body, the lower part being little more than a round column. The drapery alone imparts some life to this rigid figure.

687, 688. Two male torsos (6th cent. B.C.), in the style of the archaic statues of Apollo ('ephebos' standing with left leg advanced). — Under glass: *691. Head of Apollo; opposite, *3106. Female head, formerly in the Humphry Ward collection, and ascribed to *Calamis* the elder (475-450 B.C.).

On the entrance-wall: *738. Fragment of the frieze of the Parthenon at Athens, erected in the age of Pericles (447-438 B.C.), under the direction of *Phidias.*

The frieze, which ran round the cella-wall, within the peristyle, represents the festive procession ascending to the Acropolis after the Panathenæan games to present the goddess with the peplos, or robe woven and embroidered by Athenian virgins. The greater part of the frieze, which was 175 yds. long, is now in London and Athens. The fragment preserved here, brought to Paris in 1780 by M. Choiseul-Gouffier, ambassador at Constantinople down to the Revolution, represents Athenian girls conducted by two priests.

Above: 716, 717. Hercules subduing the Cretan bull, and bringing to Athena one of the Stymphalian birds, two metopes from the Temple of Zeus at Olympia (c. 460 B.C.; excavated by the French

expedition to the Morea in 1829). The other metopes (found by the Germans in 1875-81) are now in the museum at Olympia. Compared with Attic sculptures, these works lack grace, but have greater freshness and vigour.

To the left of the Parthenon frieze, 737. Head of a youth, also from the frieze of the Parthenon; in front, 3109. Head of Athena, from the island of Ægina. In the embrasure are several tomb-steles (one, No. 775, representing two figures hand-in-hand; 3114. Youth with hounds). — Small sculptures in the glass-case: 2519. Head of a youth; *3123. Head of a child; 2524. Head of Sophocles; 3124. Head of a woman; 2417. Sacred feast (relief).

In front of the second window: Archaic statue of Apollo; in the embrasure, Attic steles with representation of sepulchral vases. In the next glass-case: 2714. Head of Dionysus.

In front of the third window: 3104. Archaic head, with wreath and traces of colour (6th cent. B.C.); in the embrasure, sepulchral steles (767. Greek family).

Next wall, *696. Reliefs from the island of Thasos (found in 1864).

These three reliefs once formed a whole, which, as we learn from the old inscriptions, belonged to a sanctuary of Apollo, the Charites (Graces), and the Nymphs. The larger inscription at the top is of later origin, when the reliefs were separated and were used to adorn a tomb in the Roman period. In the centre is a niche in the form of a door; on the left are Apollo and on the right Hermes, each accompanied by four goddesses, carrying wreaths and flowers. The stiffness and angularity of the archaic school are still visible here, but the freer and easier execution of the drapery shows archaic art at its best. The work thus probably dates from the early 5th cent. B.C.

Above, *766. Tomb-relief of Philis, daughter of Cleomedes, from the island of Thasos (first half of 5th cent. B.C.).

The deceased is represented, as was usual on Attic steles, in a scene of daily life, with a jewel-case in her hand. The charm of this relief consists in its archaic tinge and its simple and natural feeling.

To the right, 697. Archaic relief from the arm of a throne, with Agamemnon and two heralds (from Samothrace). — To the left, 701. Tomb-relief of two girls with flowers (from Pharsalus), a work on the border between the archaic and the developed style, showing naïve naturalism, but inferior in delicacy of execution to contemporary Attic works.

By the entrance to the Corridor de Pan (p. 97), *855. Torso of a young hero, supposed to represent Alexander the Great, a work of the late 4th cent. B.C. from Delos. Above it, 857. Lion slaying a bull (relief); 694. Head of Hermes; 829. Female figure; 828. Head of Demeter (Ceres). — By the next window are reliefs, chiefly from Attica; under glass, a statuette of a woman in the Cretan style (600-575 B.C.). — Farther on, 692. Head of Apollo; 847. Athena from Crete (perhaps a copy of a statue by *Alcamenes*, a pupil of Phidias); 695. Archiac head. Then two fragments of metopes from

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the Temple of Zeus at Olympia; *736. Metope from the Parthenon (much mutilated), representing a Centaur carrying off a woman.

Going straight on, we pass between the Salle des Cariatides (left; p. 99) and the Salle du Tibre (right; p. 99).— The **Corridor de Pan** (II) is a dark passage. To the right, 266. Pan seated.

Salle du Sarcophage de Médée (III), so called from a sarcophagus no longer here. On the right, 343. Seated statuette of Euripides (head modern; behind, a list of his works). Opposite, on the sarcophagi, are busts: on the left, 363. Epicurus and 356. Alcamenes; on the right, 227. Theocritus and 67. Antisthenes.

Salle de l'Hermaphrodite de Velletri (IV). In the window recess, 323. Hermaphrodite of Velletri; 324. Wounded Gaul, replica from one of the groups of battles of Giants, Amazons, Persians, and Gauls, erected on the Acropolis by Attalus II. of Pergamum. *544. Bust of a philosopher, of the age of *Lysippus;* opposite, 246. Head of a poet; by the right wall, *3070. Minerva ('Torse Médicis'), from the Villa Medici at Rome, a Roman copy of a Greek work of the time and school of *Phidias.*

Salle du Sarcophage d'Adonis (V), named after a sarcophagus no longer here. On the right and left, 59, 334. Busts of Socrates; by the window, 70. Plato; in the centre, 434, 358. 'Cratère aux masques', a vase with Bacchic masks on a triangular base.— In the passage to the next room, on the left, 366. Aphrodite in the costume of Cos, probably after *Praxiteles* (inscription on the base).

Salle de Psyché (VI). Right, 378. Head of young Hercules (not Omphale); 381. Head of Perseus, king of Macedonia (?); 2190. Artemis. Below the two windows are the marble seats of a priest and priestess of Bacchus. Between them, 379. Psyche (freely restored). Right and left of the entrance, 387. Athlete anointing himself, 375. Victorious athlete (with the palm). By the entrance to the next room, 398. Venus of Falerone, in the pose of the Venus of Milo.

Salle de la Vénus de Milo (VII). **399. Venus of Milo, the most famous of all the statues in the Louvre.

"How great, how beautiful and noble is this Venus! . . . What a vague and divine smile rests on these parted lips; what a superhuman glance is shed by this sightless eye! . . . The arms are missing, but it seems as though, if they were found, they would mar our enjoyment by masking this superb bust and noble bosom. And it was a small island-temple that harboured this glorious masterpiece, worthy of the greatest period of Hellenic art!" (Théophile Gautier).

The statue was found in 1820 by a peasant in the island of Melos, now Milo, at the entrance to the Archipelago, and sold for 6000 fr. to the Marquis de Rivière, French ambassador at Constantinople.

It is a work of the 2nd cent. B.C., by an unknown master, but is evidently inspired by the schools of *Praxiteles* and *Scopas* (4th cent. B.C.), though very different in style. Aphrodite is supposed to have been holding a shield and gazing at her reflection in the polished surface. Among fragments found along with the statue were part of a left arm and a left hand, the closed fingers of which held an apple (now in a glass-case behind the statue); and this has led to the supposition that this Aphrodite

(like the Venus of Arles, see below) held an apple (mêlon, a punning reference to the island of Melos) in her uplifted left hand and her drapery with the right. These fragments, however, are of inferior workmanship to the torso, so that they are probably either unconnected with it, or belong to an ancient attempt to restore the work.

Salle de la Melpomène (VIII). At the entrance, on the right, *419. Ideal head of a woman, of excellent workmanship. — At the end, 411. Melpomene, one of the largest ancient statues in existence (13 ft. high), from Rome, probably from Pompey's Theatre. — In front of it is a mosaic, by *François Belloni* (after Gérard; 1810), of Minerva (symbolizing the genius of Napoleon), Peace, and Plenty. — Right and left of Melpomene, 420, 414. Statues of Aphrodite (type of the period of *Phidias*), restored as Euterpe. To the right, by the end-window, 421. Fine replica of the head of the Cnidian Aphrodite of *Praxiteles*. Opposite, 341. Bust of a barbarian chief.

Salle de la Pallas de Velletri (IX). In the centre: 435. Youth resting; *436. Bust of Alexander the Great; 439. Venus of Arles, found in 1651 at Arles in Provence, perhaps after an early work by *Praxiteles*, spoiled by restoration (by Girardon, d. 1715); **440. Head of Homer (upper part of a terminal figure). — *441. Apollo Sauroctonos, 'the lizard-slayer', after *Praxiteles;* the right hand originally held a dart. — In the centre of the long wall, *464. Pallas of Velletri, a Roman copy of a Greek bronze of the 5th cent. B.C., found in 1797 at Velletri near Rome; the right hand (badly restored) held a spear, the left a bowl. In front of the 4th window is a round pedestal (508), with figures of Luna and Oceanus. — By the entrance to the next room, 522. Atalanta, probably a Diana, badly restored.

Salle du Héros Combattant (X). In the centre: *525. Venus of Fréjus (wrongly named 'Venus Genetrix'), a good Roman copy of a famous Aphrodite by *Alcamenes* (5th cent. B.C.); 526. Bust of the young Hercules. — *527. So-called Borghese Gladiator, from Porto d'Anzio near Rome. The inscription records that it was executed by *Agasias,* son of Dositheos of Ephesus, of the 1st cent. B.C., who must have copied it from a work of the late 4th cent., as in style it resembles the works of the school of Lysippus.

This statue more probably represents a hero engaged in conflict. The right arm is modern; the left arm shows the strap of the shield. Opposite the hero we must suppose a mounted enemy, against whom he is defending himself with his shielded left arm, while his right is drawn back to deal a heavier blow with his sword. The mouth is open, as if the hero, like Homer's warriors, were reviling his adversary. The expression of the face indicates supreme, yet controlled effort. The simultaneous acts of defence and attack are admirably expressed. — The pedestal reliefs are by *Bernini*.

528. 'Faune à la Tache', found in 1820 at Vienne in S. France; traces of red pigment in the hair are still visible; the forehead has two small horns. — *529. Diana of Gabii, probably after *Praxiteles* (346 B.C.). The goddess is fastening her cloak at the shoulder.

To the left, next the windows: 552. Wounded Amazon (wrongly restored); *562. Centaur subdued by Cupid; 573. Statue of Hermes, once in the possession of Richelieu. On the opposite wall, as we return: 545. Cupid; 2259. Bust of Serapis; *542. Marsyas bound to a tree to be flayed by order of Apollo; 536. Cupid and Psyche; 535. Fine head of Ganymede or Paris; 520. Minerva Pacifica.

Salle du Tibre (XI). In the centre: *922. Silenus and Bacchus, 'Faune à l'Enfant' (end of 4th cent., perhaps after *Lysippus*).

This is one of the most charming of those scenes from the satyr world which were so popular in the later Greek art. Silenus holds the child in his arms; the child smiles and offers him his left hand. An air of repose and content pervades the whole group.

*589. 'Diana à la Biche', or Diana of Versailles, after a work of the time of *Praxiteles* and *Scopas*. This statue resembles the Belvedere Apollo, but is inferior to it in finish.

The goddess, walking with long strides, seizes an arrow. She looks round as if for fresh game. Her face is grave, the forehead high and severe, the eyes eager. The hind running beside her serves to mark the rapidity of her steps.

*593. Colossal god of the Tiber, recumbent, with Romulus, Remus, and the she-wolf, probably of the early Roman empire, an admirable companion to the famous group of the Nile in the Vatican. Right and left, 594, 595. Flute-playing Satyrs. — Behind, 597-600. Four Satyrs bearing a frieze.

By the 1st window: *664. Torso of a replica of the Young Satyr of *Praxiteles*. In front: 666. Altar with heads of twelve Olympian gods and the signs of the zodiac; 2240. Crouching Venus, from Sainte-Colombe, near Vienne; another, opposite (No. 2244), is from Tyre (on the back of each are traces of a Cupid's hand). Left of 3rd window, 677. Bust of a satyr, the 'Faun of Arles'.

Exit-wall: 622. Dionysus; 639. Æsculapius; 640. 'Zeus Trophonios', archaistic.

We now turn to the right, cross the Corridor de Pan (p. 97), and pass through the glass door opposite into the —

Salle des Cariatides (I). The caryatids are at the other end.

This was once an antechamber ('Salle des Gardes') of the apartments of Catherine de Médicis. Here, on Aug. 19th, 1572, Princess Margaret of Valois, sister of Charles IX., was married to Henri of Navarre (afterwards Henri IV. of France). Admiral Coligny and other Huguenot leaders were present. Four days later, on the Eve of St. Bartholomew (Aug. 23rd), Charles IX., at the instigation of his mother, Catherine de Médicis, ordered the massacre of the Huguenots and the arrest of Henri. In this room the Ligue held its meetings in 1593, and here the Duc de Guise (reconciled with Henri, who had abjured Protestantism) caused four of the most zealous Ligueurs to be hanged the following year. The body of Henri lay in state here after his assassination in 1610. In 1659 the room was used as a theatre by Molière, who acted here in his own plays.

We first enter a kind of vestibule, with a chimney-piece executed by *Percier* and *Fontaine* in 1806, in front of which is 75. Hercules, with his son Telephus and the hind which suckled the

latter. — To the left, by the window, 231. Borghese Hermaphrodite, of the late Greek period, too sensuous in style; the mattress was added by *Bernini* (17th cent.).

Between the columns in the Salle des Cariatides, *78. Jupiter of Versailles, a colossal torso. To the left, 79. Seated figure, with the head of Demosthenes from another statue. To the right, 80. Greek philosopher (Posidonius?). In the recess, 831. Marble stele, with inscriptions recording the sums spent by the treasurers of the Parthenon in 410 and 409 B.C.; above are Athena, the sacred olive-tree, and a representative of the Attic people.

In the centre, 588. Greek poet, in excellent preservation; 82. Ancient basin of alabaster, with the striking acoustic property of transmitting voices to a similar basin (No. 90) at the other end of the room; 83. Hermes fastening his sandal; 84. Double bust of Sophocles and Aristophanes; 85. Bacchus; 86. Borghese Vase, with Bacchanalian scenes; *87. Richelieu Bacchus; 88. Double bust of Epicurus and Metrodorus; 89. Discobolus.

By the middle window on the left: 149. Large candelabrum pieced together from ancient fragments by Piranesi in the 18th cent.; adjacent, on the right, 223. Græco-Roman bust of Isis, with horns and artificial ringlets.

The four Caryatids bearing the gallery at the end are by *Jean Goujon* (p. 108) and above is a bronze copy of *Benvenuto Cellini's* Nymph of Fontainebleau (p. 109). 32. So-called bust of Diomedes.

As we return, on the right: 1st window, 5. Crouching Venus; 2nd window, 18. 'Vénus à la Coquille'; in front of the central door, 91. 'Minerve au collier', a poor imitation of the Athena of *Phidias;* to the right, 849. Bust of Demetrius Poliorcetes (or rather Seleucus Nicator); 3rd window, 40. Boy wrestling with a goose, a Roman copy of a bronze by *Boëthus* (3rd cent. B.C.); 4th window, 53. Crouching Venus (freely restored).

The Escalier Henri II (see the Plan, p. 97), adjoining the Salle des Cariatides, ascends to the first floor (p. 152). It has fine panels sculptured by *Jean Goujon.*

For the remainder of the antique sculptures (mostly Roman) we return to the Rotonde de Mars (p. 94) and turn to the left.

The **Salle de Mécène** (XIV), with a ceiling-painting by *Meynier* (the World receiving from Hadrian and Justinian laws dictated by Nature, Justice, and Wisdom), contains an admirable series of reliefs from Roman buildings of the finest period of Roman art. In the centre is a reconstruction of a large altar which stood in front of a temple of Neptune at Rome (built about 35 B.C.); the left side only, with a relief of the sacrifice of the Suovetaurilia, is ancient; the other three sides are casts from the frieze of the bridal procession of Poseidon and Amphitrite in the Glyptothek at Munich. — By the right wall: 978, 1089. Roman priest (haruspex) examining the entrails of a bull

and Religious festival in front of the temple of Jupiter Capitolinus; above, 3126. Dragons and vases (fragment of a frieze); 1098. Sacrifice of two bulls in front of a temple. — By the window wall, beginning again, 992. Sacrificial scene with over-lifesize figures. In the 1st window recess: 1096. Fine frieze with sacrificial scene; below, 1097. Fragment of a similar frieze; above, 1079. Prætorian soldiers. Opposite, 3128. Isis, Serapis, Horus, and Bacchus, a Græco-Egyptian relief. In the 2nd recess: 1088. Procession of seven persons with two children, a fragment of the Ara Pacis erected by Augustus at Rome in 13-9 B.C. (other fragments at Rome and Florence). — Above the exit is a relief by *Chaudet* (Painting, Sculpture, and Architecture).

The next five rooms chiefly contain portrait-busts and statues of the Roman imperial epoch and are known as the *Salles d'Iconographie Romaine.* Adm., see p. 90.

Salle des Saisons (XV). Ceiling by *Romanelli* (1617-62): Diana and Apollo, Actæon, and Endymion; Apollo, Marsyas, and the Muses; the Seasons. By the entrance are the emperors Honorius and Eugenius. In the centre, 1121. Statue, wrongly entitled Julian the Apostate (comp. p. 277). To the right, 1021. Bust of Constantine the Great (?); 1019. Tiridates, king of the Parthians and Armenians; 1023. Mithras, the Persian god of the sun, slaying a bull, the oldest existing representation of the myth (the Mithraic cult was a rival to Christianity during the first three centuries). By the 2nd window, two porphyry columns from old St. Peter's in Rome, with two laurel-crowned portrait-busts; between them, 2345. Torso of a colossal statue of Roma.

Salle de la Paix (XVI). Ceiling and spandrels by *Romanelli* (Peace the fruit of War; Peace and Agriculture). Door of 1658. In the centre, 1075. Julia Mammæa, mother of Alexander Severus, as Ceres. On the left, by the window, 1067. Titus as Mars. The eight granite columns were brought hither in 1794 from the portion of Aix-la-Chapelle Cathedral built by Charlemagne.

Salle de Sévère (XVII). Ceiling and spandrels by *Romanelli* (Poetry and History extolling the fame of Rome; Rape of the Sabines; Continence of Scipio; Cincinnatus; Mucius Scævola). Busts of Roman emperors and empresses, from Commodus to Caracalla. In the centre, 1009. Roman couple as Mars and Venus. By the 1st window to the left, 996. Colossal head of Caracalla.

Salle des Antonins (XVIII). Ceiling-paintings and spandrels, first division, by *Romanelli:* Religion and the Theological Virtues, Judith, Esther and Ahasuerus, etc. Second division: French Hercules, by *Hennequin;* Victory and the Arts, by *Lethière;* Study and Fame, by *Peyron,* etc. — In the centre, *1205. Colossal bust of Antinous (the favourite of Hadrian, deified after drowning himself in the Nile) as Osiris (from the Villa Mondragone, near Frascati); holes in the fillet for the insertion of the divine attributes. Behind, 1133. Statue of Marcus Aurelius. To the left, 1171. Colossal head

of Lucilla, wife of Lucius Verus, found at Carthage in 1847. — At the entrance to the next room: 1145, 1146. Young Romans wearing the bulla (gold medallion worn by young patricians).

Salle d'Auguste (XIX), decorated under Napoleon III. Ceiling-painting by *Mutout:* Assembly of the gods. In the centre, *1204. Head of Hellenistic ruler (probably Antiochus III.); 1003. Colossal bust of Maecenas; 3133. Head of Agrippina, from Athens. — *1207. Statue of a Roman, formerly called Germanicus or Julius Cæsar, by *Cleomenes* of Athens (name on the tortoise at the foot), dating from the revival of Greek art under the early emperors. — 1208. Bust of Agrippa; 1209. Colossal bust of Roma, with Romulus and Remus on the sides of the helmet, each suckled by the she-wolf. In the centre of the end-wall, *1212. Statue of a Roman in a toga, with a head of Augustus that does not belong to it; in front, left and right, 1210, 1211. Two young Romans with the bulla (see above). By the sides of the hall, statues and busts of the Julian emperors and empresses, some of the latter beautifully executed!

The *__Assyrian Antiquities__ (*Musée des Antiquités Asiatiques*) comprise the yield of excavations made at Nineveh, in 1845-54, by French and British explorers (Sir A. H. Layard), and antiquities from other parts of Western Asia. The entrance is by the E. passage, under the colonnade, to the left as we come from the courtyard (see the Plan, p. 97). Catalogues of the Chaldean and of the Assyrian antiquities (1902 and 1917).

The **Grande Galerie Chaldéo-Assyrienne** (I) chiefly contains *Assyrian Antiquities* from the palaces of Calah, the modern Nimroud (9th cent. B.C.), Khorsabad (Sargon II.; see below), and Nineveh, the modern Kouyunjik (Ashur-bani-pal; see below).

The oldest inhabitants of *Babylonia* (known to Greek writers also as Chaldea) were the non-Semitic Sumerians, who disappeared before the repeated invasions of Semitic tribes but left distinct traces in the civilization of Babylonia and Assyria, *e.g.* their linear and cuneiform script, a syllabic system of writing derived from picture-forms. After the earliest Sumerian period of independent city-states (Shirpurla or Lagash, Ur, Erech), during which N. Babylonia was ruled by Semitic kings (Sargon I. and his son Naram-Sin; *c.* 3500 B.C.), the whole of Babylonia was united by Hammurapi about 2000 B.C. into a single empire, with Babylon as its capital. In the first centuries of the 2nd millennium B.C. *Assyria* or Ashur appears as a separate state in the N.W., on the left bank of the Tigris, with its capital at Ashur (later at Calah and Nineveh). Though in language and culture closely related, the Assyrians soon engaged in a life-and-death struggle with the Babylonians and succeeded, between the 13th and the 9th cent. B.C., in extending their sway over most of Western Asia. The reigns of Ashur-nasir-pal or Sardanapalus (885-860), Sargon II. (722-705), and Sennacherib (705-681) mark the summit of Assyrian power; the decline, beginning with Ashur-bani-pal (668-622), in spite of his victorious campaigns, ended in 612 with the capture of Nineveh by the allied Babylonians and Medes. The new Babylonian Empire which followed reached its zenith under Nebuchadnezzar (604-561) and was overthrown by Cyrus, king of the Persians, in 538.

In the ante-room: on the left, 4, 5. Assyrian genii, from Calah; 31, 32, 38. Royal procession, from Khorsabad; 61. Hunting scenes and 65. Procession of captives, bas-reliefs from Nineveh.

The gigantic *Winged Bulls at both ends of the hall come from the palace of Sargon II. These were placed, like the Egyptian sphinxes, at the entrances to great buildings, and are provided with five legs as they were to be viewed either from the front or from the side. Those with human heads symbolize the union of strength and intelligence; and wings frequently occur as the emblem of power on Assyrian monuments. — The colossal figures (16, 17) opposite the windows also adorned the entrance to the palace. These personages who, without effort or passion, are crushing lions against their breasts represent Gilgamesh or Nimrod, the Assyrian Hercules. In the intervening spaces are bas-reliefs: 36, 37. Beardless servants (eunuchs?) carrying vases and a chariot; 33-35. The king's repast; 29, 28, 30. Sargon II. and his ministers; 21, 27, 25. Sacrifice of a goat to a winged deity. — In front are nine headless statues of greenish-black diorite (Nos. 45, 46 representing the patesi Gudea of Shirpurla, p. 158) and two heads (54, 55); these belong to the far older Sumerian civilization (c. 2400 B.C.). — Opposite the central window-door is a portion of the floor of the palace at Nineveh, with a carpet-like pattern. — Between the windows and farther on, by the 3rd and 4th windows, are bas-reliefs: 67, 66. Battles; 11. Siege; 62, 64. Prisoners. — A glass-case contains fragments of Assyrian carved ivory (7th cent. B.C.), necklaces, etc.

The **Salle de la Susiane** (II) contains the chief objects discovered at Susa by Jacques de Morgan (d. 1924), director of the French scientific mission in Persia (1897-1905), and dating mostly from an earlier period than that of the Medes and Persians (see also pp. 157, 168). In the centre is the famous *Stele of Hammurapi, a block of diorite, on which are engraved the laws of Hammurapi, king of Babylon, who has been identified with Amraphel, king of Shinar (Gen. xiv. 1), a contemporary of Abraham's (c. 2000 B.C.). Above, the god Shamash giving the king a stylus with which to engrave the laws dictated to him. On the right, a bronze statue of Queen Napir-Asu (c. 1500 B.C.); a little farther on, under glass, the *Stele of Narâm-Sin (p. 102), king of Agade; this relief, representing the victory of the king among wooded mountains, is one of the oldest works of art in existence and is admirable for both the design and the execution of the various incidents. — On the right of the entrance is a bronze lion of c. 500 B.C. On the left, a bronze dedicated to Apollo, removed to Susa by Darius after the capture of Miletus (c. 500 B.C.). On the window side are two life-size *Lions in enamelled terracotta (11th cent. B.C.). By the windows are a portion of a diorite stele with a relief of the time of Hammurapi and boundary-stones of somewhat later date ('kudurrus', ovoid stones engraved with

the names of the properties and divine emblems). — On the wall opposite the windows are reliefs from the palace of Sargon II. (p. 102), representing a fleet of ships.

Salle des Tombeaux Phéniciens (III). On the walls are portrait-busts from Palmyra in Syria, to which Hellenistic culture penetrated in the time of Queen Zenobia (A.D. 267-273). The numerous Phœnician marble sarcophagi, with their mechanically executed portrait-heads, recall the Egyptian sarcophagi. In the centre is the great basalt sarcophagus of King Eshmunazar of Sidon, with the longest known Phœnician inscription (28 lines). It was the Phœnicians who first invented our modern system of letters, which they substituted for the cumbrous Egyptian symbols. Catalogue of Phœnician monuments, 75 c. — On the left, under the staircase, is the —

Salle Judaïque (IX). In the centre is the famous stele of King Mesha of Moab (9th cent. B.C.), recording his battles with the Jews. This is one of the oldest known examples of alphabetic writing. At the sides are sarcophagi and cinerary caskets from Palestine; three of the sarcophagi come from the Tombs of the Kings near Jerusalem. The fragmentary Jewish ornaments date from the Hellenistic and Roman periods.

The **Salle Punique** (X) contains votive steles, with Phœnician or Carthaginian inscriptions (comp. the Salle d'Afrique, p. 94).

On the walls of the Escalier Asiatique, which ascends from the Salle des Tombeaux Phéniciens to the first floor (p. 157), are Assyrian reliefs of the 8-7th cent. B.C.: 42. Payment of tribute by subject cities; 59. Archers.

From the Salle des Tombeaux Phéniciens we enter the —

Salle Phénicienne et Chypriote (IV), the exhibits in which are of greater historical than artistic interest. In the centre is a vase from Amathus in Cyprus, hewn out of a single block 12 ft. in diameter and found on a mountain-top. In the centre of the entrance-wall: 162. Pedestal with an inscription in Phœnician and Greek, which gave the first clue to the decipherment of the Phœnician script (1782); farther on is a stele from the Piræus with an eight-line Phœnician inscription above the Greek. By the 2nd window are Himyaritic inscriptions and sculptures from S. Arabia, of the pre-Islamic period; then Nabatæan inscriptions from the Hauran and from Moab (A.D. 37). By the exit-wall are busts and statues from Cyprus (4-6th cent. B.C.). In the window recesses on the left, sculptures from the Hauran and from Palmyra, the latter of the Roman period.

Salle de Milet (XXXVI). The two colossal column-bases in the centre and the seven pilaster-capitals and other architectural fragments on the walls come from the temple of Apollo at Didyma, near Miletus. In the centre also is a male torso (No. 2792; 4th cent. B.C.), and by the exit-wall are four headless statues of women, which once

adorned the front of the stage at the theatre at Miletus. — The altar of the Roman period to the right of the entrance was dedicated, according to the Greek inscription, to the "Autocrat, Emperor, Son of God, and Adorable One". On it, but not belonging to it, is an ancient Greek statue of a seated woman. There are two similar statues on the end-wall. On the walls above are an architrave and metopes from the temple of Assos in Mysia, representing animal combats, a repast of the gods, etc.; these are examples of the earliest Ionian art (beginning of 6th cent. B.C.). By the windows are Greek inscriptions and reliefs from Cyzicus and other coast towns in Asia Minor.

Salle de Magnésie du Méandre (XXXVII). In the centre is a large vase from Pergamum (4th cent. B.C.), with a relief of fourteen horsemen. On the walls are fragments of the frieze (Combats between Greeks and Amazons) from the temple of Artemis Leucophryene ('with the white eyebrows') at Magnesia near Ephesus (3rd cent. B.C.). The frieze, one of the largest of ancient reliefs, was originally about 220 yds. long, but the part in the Louvre (battles between Greeks and Amazons) measures 75 yds. only. On the entrance-wall, above, are the gutter-spouts from the temple roof.

A small room (to the right, at the end) contains antiquities from Spain (comp. p. 158, Room III), notably from Osuna.

The collection of ***Egyptian Antiquities** *(Musée des Antiquités Egyptiennes)*, one of the finest of the kind in Europe, affords an almost complete survey of the religion, customs, and art of the most ancient of civilized nations. Entrance in the E. passage under the colonnade (p. 89), to the right when approached from the court (see the Plan, p. 97). The exhibits have explanatory labels.

The ancient Egyptians were of African origin, probably from the S.E. Sûdân but modified by the invasion of tribes from W. Asia; the general characteristics of their race have remained practically unchanged till the present day. They were a peace-loving people of high morality, profoundly influenced by their polytheistic religion and their superstitions, and their confidence in a future life is shown in their elaborate burial rites. Their art, though fettered by priestly tradition and conventionality, was highly developed, and the dry climate of Egypt has preserved for us splendid examples of their dignified architecture in the temple-ruins and pyramid-tombs. Their sculptures include statues and portrait-figures and carving in both bas-relief and sunk-relief, and their pictorial art (in which, as in the reliefs, no distinction is made between profile and front views) is characterized by love of bright colour.

Their language, though not Semitic, was akin to it and appears to have sprung from a common stock. Their writing was of three kinds: 'hieroglyphic', derived from picture-forms, modified and abbreviated into 'hieratic', the priests' writing, and then simplified still further into 'demotic' for popular use. Their extensive literature was mainly of a religious character but comprised also fiction, travels, medicine, and law.

Egyptian chronology being far from an exact science, the monuments in this collection are dated merely by *Dynasties*. This mode of reckoning is due to the priest Manetho (3rd cent. B.C.), who wrote a history of Egypt in Greek and reckoned thirty-one dynasties between Menes, the first king,

and the conquest of Egypt by Alexander the Great (332 B.C.). Several dynasties are grouped together into *Empires:* the Ancient Empire (2980-2475), the Middle Empire (2000-1580), and the New Empire (1580-1090). The 1st dynasty is placed at about 3400 B.C., but the opinions of Egyptologists vary. The 4th dynasty flourished about 2840-2680 B.C., the 12th about 2000-1788, the 18th about 1545-1321, the 19th about 1320-1200 B.C. Precise dates begin with the accession of Psammetichus I. in 668 B.C. (26th dyn.).

The **Salle des Grands Monuments Egyptiens** or **Salle Henri-Quatre** contains the largest objects, notably the sphinxes, fantastic figures with lions' bodies and human heads, symbols of power combined with intelligence, usually erected in pairs at the entrances to the temples; monuments and steles, erected to the memory of deceased persons, bearing inscriptions and figures of the infernal deities (Osiris), to whom, as well as to the deceased, offerings were presented by the relatives; statues, bas-reliefs, and sarcophagi.

The large sphinx in pink granite at the entrance is in better preservation but of less interest than its fellow at the other end of the room. To the right, Nos. A 18 and A 19. Feet and head of a colossal statue of the 12th or 13th dyn., usurped by Amenophis or Amenhotep III. (18th dyn.), the Memnon of the Greeks. *Sarcophagus of the priest T'aho, son of Petehake, a masterpiece of later Egyptian sculpture (26th dyn.); the scenes on this, as on other sarcophagi, refer to the nightly voyage of the ship of the sun through the lower regions, in which the dead take part. — In the centre, inner wooden case from the sarcophagus of Sopi (an official of the Middle Empire). — To the left: D 31. Portion of the base of the Obelisk of Luxor (p. 60), with four cynocephali (dog-headed baboons) worshipping the morning sun; sarcophagus of T'aho, son of Petemonkh, a priest of the Saïtic period. Farther on, to the left, the statue of a king of the Middle Empire, usurped by Ramses II. (19th dyn.). In the centre, a capital in the form of a double head of Hathor, from the temple at Bubastis, and (to the right) a fragment of a clustered column with a lotus capital. Below the capital, *Painted bas-relief of Sethos or Seti I. (19th dyn.) and the goddess Hathor (brought by Champollion from Thebes). Left, A 24. Statue of Sethos II. (end of 19th dyn.), in red sandstone, with the double crown on his head and holding a staff engraved with the royal name and titles. Farther back are two statues of Sekhmet (goddess with the lion's head, 18th dyn.). Farther on, to the left: A 16. Statue of King Sebekhotep III. (13th dyn.), in pink granite; opposite, the nobleman Nekhtharheb, a fine example of the Saïtic period; sarcophagus of Ramses III. (20th dyn.), in pink granite (lid at Cambridge). — In the centre, *Zodiac from the Temple of Dendera (end of Ptolemaïc period; 1st cent. B.C.). — To the right, D 10. Sarcophagus of Hor, a royal official; in the interior are the 42 judges who assisted Osiris in judging the dead. In front and farther on are mummy-shaped sarcophagi with fine reliefs. — To

the left, by the wall, C 48. Stele of pink granite, in the form of a gate (18th dyn.); farther on, D 29. Naos, or monolithic votive tabernacle in pink granite, presented to a temple by King Amasis (569-526 B.C.).

Parallel with the Salle des Grands Monuments Egyptiens on the E. is a narrow corridor containing reliefs, steles, and statues in stone. At the N. end is the 'Chambre des Ancêtres' from Karnak, dating from the reign of Thutmosis III. (18th dyn.). In front is a wooden statue of Nakhti, an official of the 1st Theban empire.

At the end of the room is the Escalier Egyptien, leading to the Egyptian rooms on the 1st floor (p. 159). On the left wall, C 51. Part of the stone lining of the Temple of Karnak, enumerating the wars of Thutmosis III. On the landing, A 22. Statue of Ramses II., a fine work in alabaster (upper part restored). — At the foot of the staircase, on the right, is the exit from Room II of the Renaissance sculptures (p. 111), and on the left is the —

Salle d'Apis. In the middle of the room, S 98. Large figure of Apis, bearing the marks of the sacred bull.

The Apis was the bull sacred to Ptah, the god of Memphis. It required to be black in colour, to have a white triangle on its forehead, a white mark on its back resembling an eagle, and an excrescence under its tongue in the shape of the sacred scarabæus. After its death the sacred bull was interred with great pomp in the vaults known as the 'Serapeum', a corruption of 'Osiris Apis', as the Egyptians called the dead Apis.

By the walls are sphinxes and canopic jars, stone vessels containing the entrails of the deceased, with lids in the shape of heads, representing the deceased's guardian spirits. In the central cases are two inner coffins of wood painted with hieroglyphics. In front of the windows, a lion couchant, of excellent workmanship (26th dyn.). — The passage on the right, with the outer wooden case of the official Sopi (p. 106), leads to the mediæval sculptures.

The ***Mediæval and Renaissance Sculptures** *(Musée des Sculptures du Moyen Age et de la Renaissance)* are reached from the Salle d'Apis (see above). The numbering of the rooms corresponds to the chronological order of the collections. Catalogue by Paul Vitry, with 32 illustrations (1922; 4 fr.).

The **Salle André Beauneveu** (IV) contains statues and statuettes of the French school of the 14-15th cent., from tombs. Opposite the entrance, *224. Monument of Philippe Pot (d. 1494), grand seneschal of Burgundy and favourite of Philippe le Bon, buried at Cîteaux; recumbent statue on a slab supported by eight mourners (1477-83; attributed to *Antoine Lemoiturier*). By the left window :*279. Christ wearing the Crown of Thorns (Champagne, c. 1500); 209, 210. Marble figures of Pierre d'Evreux (d. 1412) and his wife Catherine d'Alençon (d. 1462). On the right and left of the entrance, under glass, 226, 517. St. Stephen and the Madonna (c. 1470), wooden statuettes. — By the 1st window looking on the Seine, 261. Adoration of the

Magi, a 15th cent. relief. On the opposite wall, under glass, Scenes from the Passion, Flemish woodcarvings, painted and gilded. By the 2nd window, 548. Adoration of the Shepherds, woodcarving of the Brabant school (15th cent.). — In the centre, *178, 179. Charles IV. and his consort Jeanne d'Evreux, by *Jean de Liège* (c. 1372); *177. Ascribed to *André Beauneveu*, Philip VI. (c. 1365).

Salle du Moyen-Age (III). Gothic door from Valencia (15th cent.), leading to Room II (p. 111). Sculptures (13th cent.): four prophets (Nos. 108-111; either side of window) from Bourges Cathedral; in the middle of the E. wall, 87. Angel dictating to St. Matthew (high-relief); 101. Wooden statuette of an angel; opposite, under glass, 99. Angel of the Rheims school; in the centre, 122. Relief of Hell, from the old rood-loft of Notre-Dame (13th or 14th cent.).

The **Salle de Michel Colombe** (V) is named after *Michel Colombe* or *Michault Columb* (p. xxxix), sculptor of the *St. George by the next door, a large relief in marble (No. 383; 1508). To the right: 457, 458. *Guillaume Regnault* and *Guillaume Chalevcau*, Tomb-statues of Louis de Poncher (d. 1521) and his wife Roberte Legendre (d. 1520); between them, *302. Virgin from Ecouen (16th cent.); 330. Virgin and Child (Eastern France; middle of 16th cent.). — By the wall opposite the windows: 488. Tomb-figure, in bronze, of Alberto Pio, Prince of Carpi (1535); *482. Philippe de Comines, the chronicler (d. 1511), and his wife Hélène de Chambes (Paris, early 16th cent.); below, 317. Tomb-statue of their daughter Jeanne de Penthièvre (d. 1514). — 508. Model for a tomb-statue of Catherine de Médicis, by *Girolamo della Robbia*; *301. Virgin from the Château d'Olivet (Loiret); *437. Tomb-figure (perhaps a Dead Christ) attributed to *Germain Pilon*. — By the 1st window: 354. Death-mask of Henri II., in terracotta, by *François Clouet* (1559); 407. Head of Henri IV., in bronze (end of 16th cent.). By the 2nd window, 319. Skeleton, known as the 'Mort St-Innocent', from the Cimetière des Innocents (p. 194); fine reliefs in Solnhofen (lithographic) stone, as No. 554. Holy Family, after Dürer, by *Hans Daucher* (16th cent.). — In the centre, fine bronzes: 378. Fame, from the tomb of the Duc d'Epernon at Cadillac, by *P. Biard* (end of 16th cent.); 536. Mercury and Psyche, by *Adriaen de Vries* (1593); 379. Mercury, a replica of the statue in Florence by *Giovanni Bologna*, a native of Douai. By the entrance to the next room: 353. Bronze bust of Francis I. (1756).

Salle de Jean Goujon (VI; comp. pp. 88, 100). In the centre, *392. Diana with the stag, ascribed to *Jean Goujon* (or to the school of Benvenuto Cellini), from a fountain at the Château d'Anet. Left and right: *413. *Germain Pilon* (p. xlii), Marble group of the Three Graces (with a modern copy of the gilded urn intended to contain the heart of Henri II.); 441. School of *Germain Pilon*, Four female figures in wood, designed to support the reliquary of

St. Geneviève. — Round the room, from right to left: 436. *G. Pilon,* Bust of a child; 418-423. *G. Pilon,* Statue, cherubs, and relief from the tomb of Valentine Balbiani (d. 1572), wife of Chancellor René de Birague (see below); above, *384-388. *Jean Goujon,* Entombment and the Evangelists, reliefs from the rood-loft of St-Germain-l'Auxerrois (p. 87; 1544-45). — Opposite the windows: *357. Bronze bust of Jean d'Alesso (d. 1572); 416. *G. Pilon,* Mater Dolorosa, in painted terracotta; 442. *School of G. Pilon,* Chimney-piece from the Château de Villeroy, with a bust of Henri II. (No. 355). — *G. Pilon,* 435. Bust of Charles IX., *417. Bronze tomb-statue of Chancellor René de Birague (d. 1583); 320. *French School* (16th cent.), Admiral Philippe de Chabot (d. 1543); above, *389-391. *J. Goujon,* Reliefs from the Fontaine des Innocents (p. 194). — Third window: 464. *Ligier Richier,* Infant Jesus. — Second window: 448, 449. *Barthélemy Prieur,* Tomb-statues of Constable Anne de Montmorency (p. 392) and his wife Madeleine de Savoie; 425, 426. *G. Pilon,* Entombment (bronze relief), Agony in the Garden (alabaster relief).

Salle de Michel-Ange (VIII). Italian sculptures of the 15-17th cent.: left and right of the monumental doorway, **696, 697. Fettered Slaves, in marble, by *Michael Angelo* (1474-1564).

These statues were intended for the mausoleum of Pope Julius II. and, with other similar figures, were to represent the Virtues fettered and expiring in consequence of the Pope's death. They were executed in 1513-16, but when Michael Angelo found that the monument was not to be carried out on the scale originally intended, he presented them to Roberto Strozzi in 1544, through whom they came to France in 1550. The dying slave on the left is a work of great beauty, while the fettered slave (head unfinished) is a more powerful conception.

"They writhe magnificently, as if to burst their bonds. One of them, feeling that his struggles are useless, throws back his head in despair, and closes his eyes. Nothing can be more sublime than this figure of impotent strength." (Théophile Gautier.)

The *Doorway between these statues is a work of the late 15th cent. from the Palazzo Stanga in Cremona, by *Antonio da Rhò.* — In the centre, 472. Fountain-basin from the Château de Gaillon (p. 443).

By the entrance-wall, from right to left: 728. Bust of John the Baptist as a child, by *Mino da Fiesole;* 623. *Milan School* (end of 15th cent.), Bust of Beatrix d'Este; 706. Julius Cæsar, relief by *Donatello* (?); several reliefs of the Madonna, including 704. *Donatello,* in painted and gilded terracotta, and 810 (above, on the left), one by *Jacopo Sansovino;* below, 668. Scipio, a marble relief by a follower of *Verrocchio.* Above, *699. *Benvenuto Cellini,* Nymph of Fontainebleau, executed in 1543 as a decoration for a doorway at Fontainebleau and mentioned in the artist's autobiography.

By the wall opposite the windows: *721. *Francesco Laurana* (?), Bust of a woman; 698. Bronze bust of Michael Angelo, Italian work (16th cent.); *693. Bust of Filippo Strozzi, by *Benedetto da Maiano.* On the same wall: 624. Equestrian figure in high-relief of Roberto

Malatesta, captain-general of the papal troops (1484); 589, 588. Virgin and Angel Gabriel, in painted and gilded wood (Florentine school, end of 14th cent.); 707. 'Madonna dei Pazzi', bas-relief in painted stucco, from the studio of *Donatello*.

In the window recesses: *740-747. Eight bronze reliefs from the tomb of Antonio della Torre, the anatomist, a masterpiece of *Andrea Briosco* of Padua, surnamed *Riccio* (1470-1532), notable for its classical conceptions.

By the 1st window: 740. Della Torre as teacher, with the river Adige and the city of Verona personified; 741. His illness, with Apollo as his patron deity; 742. Sacrifice of an animal to restore his health; 743. His death with a priest and mourning women. By the 2nd window: 744. His funeral; 745 (right), Charon ferrying souls across the Styx, and (left) Hades with Centaurs, Sphinxes, the Gorgon, etc.; 746. Fame with a trumpet and laurel-crown, and Pegasus on the left; 747. Paradise, with (right) Della Torre among the philosophers and poets, and (left) the Graces, Bacchus, and singing and dancing angels.

By the 1st window also are three reliefs of the Madonna (*Nos. 729, 730, 732) by *Mino da Fiesole;* by the 2nd window, 718. Cardinal Alidosi, bronze relief by *Francesco Francia;* 722. *Leone Leoni* (?), Bronze medallion of the Emperor Charles V.; 748, 749. *Riccio,* Resurrection and Descent into Hell, bronze high-reliefs.

Salle IX. Opposite the entrance, on two consoles of the 16th cent., 739. Virgin in painted wood, by *Jacopo della Quercia* (?); below, *733. *Mino da Fiesole*, Decorative reliefs from the tomb of Pope Paul II. in old St. Peter's in Rome. Nearer the window, 705. Bust of John the Baptist as a child, by *Donatello*. By the exit, 590. Madonna, in wood (Pisa, end of 14th cent.); 702. Infant Christ blessing and holding a crown (Florence, early Renaissance).

Salle della Robbia (X). About 50 reliefs and statuettes in enamelled terracotta by *Luca della Robbia* and his school (Florence; 15th cent.), the oldest and best mostly on a blue ground, while the polychrome terracottas are by Luca's pupils. Right of the entrance, 507. Statue of Louis XII., by *Lorenzo da Mugiano* (1508; head and legs modern). In the centre, 814. St. Christopher, in painted wood, by *Lorenzo Vecchietta*. By the glass door, 682. Hercules and the Hydra, a Florentine bronze statue of the 16th cent.; to the right, 578, 579. Two Doctors of the Church from the façade of the cathedral at Florence, in Giotto's style. — By the right wall, 625. Bust of Ferdinand I. of Aragon, King of Naples (1423-94). On a stand, *715. Madonna with angels, by *Agostino di Duccio*.

Salle des Antiquités Chrétiennes (XXXVIII). Early Christian antiquities: Small bronzes, sarcophagi, reliefs, inscriptions, vases, lamps, and mosaics (4-5th cent.; S. France, Algeria, and Italy).

Salle VII. In the centre, 358. Kneeling figure of Jeanne de Vivonne (end of 16th cent.). By the walls, 453-456. Four dogs by *Barthélemy Prieur* (?; c. 1603). Left wall: 812. Bust of Giovanni Bologna, by *Pietro Tacca* (1608); 346, 347. German mercenaries.

Salle I. On the right, *89. Painted statue of Childebert I., the Frankish king (c. 1250). Glass-case containing small sculptures, mostly of the French school; also, in the centre, 555. Virgin, by *Tilman Riemenschneider* (c. 1500); 639. Bust of the Madonna, a high-relief in wood (N. Italy; 15th cent.). — By the wall opposite the windows: 300, 298, 299. 88. Susanna, Anne, and Peter, from Chantelle (early 16th cent.); *68. Wooden figure of Christ from a crucifix (12th cent.); 50, 51. Solomon and the Queen of Sheba (12th cent.). 53-55. Birth of Christ announced to the shepherds, and two royal figures (school of Poitiers, 12th cent.); 9. St. Michael and the dragon, relief in stone from Nevers (1st half of 12th cent.). — By the windows: 318. Tombstone of Jeanne de Bourbon, Countess of Auvergne (d. 1521; realistic details); 67. Head of Christ, in painted and gilded wood (Central France; 12th cent.). In the centre, *69. Virgin and Child, in painted wood (c. 1170); right and left, 48, 49. Carved columns from the abbey of Coulombs (12th cent.).

Salle II chiefly contains statues of the 14-15th centuries. On the right, *180, *181. Statues of Charles V. of France (d. 1380) and his queen Jeanne de Bourbon, from the church of the Célestins at Paris (c. 1375); 90. Statue of a king (?), in wood (end of 13th cent.). — 143. Virgin and Child (14th cent.); *513. Crucifixion, Walloon woodcarving from Nivelles (end of 15th cent.); below, 167. Tomb-figure of Blanche de Champagne (d. 1283), in copper (Limoges, early 14th cent.). 546. Eve, a painted wooden statue (Franconian school, end of 15th cent.; by Veit Stoss?); 128. Christ (1st half of 14th cent.; from St-Denis). — In the 1st window recess: 548. Bust of the Emperor Frederick III. (German; c. 1490). In the centre, Madonnas in stone or wood (13-14th cent.), including 139. Virgin in polychrome stone (1st half of 14th cent.).

The door opposite the entrance leads into the *Escalier Egyptien* (p. 107), from which we reach the exit by crossing the large room of the Egyptian antiquities.

The collection of ***Modern Sculptures** *(Musée des Sculptures Modernes)* comprises French works of the 17-19th cent. and forms the continuation of the Renaissance sculptures. The entrance is on the N. side of the passage under the Pavillon Sully, to the right as we come from the courtyard (see the Plan, p. 97).

From the vestibule (Escalier Henri IV, see p. 153) we enter the —

Salle Coyzevox (comp. p. xlvi). Right to left: *Charles Antoine Coyzevox,* *1106. Bronze bust of Louis II. de Bourbon, the 'Grand Condé' (p. 392), *1103. Bust of the painter Antoine Coypel, 1720. Duchess of Burgundy (mother of Louis XV.) as Diana. — 1st window, *1275. *G. Dupré,* Bust of Dominique de Vic. Between the windows, 1298, 1301. Remains of the original monument to Henri IV. on the Pont-Neuf (p. 258), by *Pierre Francheville;* 2nd window, *Coyzevox,*

1107. Bust of himself. 1117. Crouching Venus. — 902. *Michel Anguier*, Amphitrite; 1248. *M. Desjardins*, Bust of Mignard; 1545. *French School* (17th cent.; Bernini?). Bust of Richelieu. — 1191. *Coyzevox*, Bust of Le Brun; 1506. *J. Sarazin*, Monument of Cardinal de Bérulle; 1104. Ascribed to *M. Anguier*, Bust of Colbert; 1330. *Simon Guillain*, Charlotte de La Trémoille, Princess of Condé.

1326, 1327. *Gilles Guérin*, Effigies of the Duke and Duchess of La Vieuville; *1538. *Jean Warin*, Bronze bust of Louis XIII. — In the centre: 891-896. *François Anguier*, Monument of the Dukes of Longueville.

Salle Puget (comp. p. xlvii). In the centre: *Pierre Puget*, *1466. Milo of Croton (the most admired of his works; 1682); 1465. Hercules (1660); *1467. Perseus and Andromeda (1684). Between these, 1317, 1318. Two marble vases from St-Cloud, by *François Girardon*. By the pillars, 1393-1396. *Pierre Legros*, Terminal figures of the Seasons. To the right of the entrance: 1195. *Coyzevox*, Bronze bust of Michel Le Tellier (p. 179); *1468. *Puget*, Diogenes and Alexander, marble relief (1694); 865. *French School*, Bust of Bossuet. — On the courtyard side, 1319. *Girardon*, Bust of Boileau: *1118. *Coyzevox*, The Rhone. By the 2nd window, 1546. Ascribed to *Lorenzo Bernini*, Bust of Cardinal Leopoldo de' Medici. — *1332, *1333, *1331. *Simon Guillain*, Anne of Austria, Louis XIV. as a child, and Louis XIII., bronzes from an old monument on the Pont au Change (1647); *886-888. *François Anguier*, Monument of Jacques de Thou (d. 1617), President of the Parlement, with statues (889, 890) of his two wives, that on the right attributed to *Barthélemy Prieur*. — On the garden side, by the 2nd window, 1320, 1321. *Girardon*, Bronze model and a foot of the equestrian statue erected to Louis XIV. in the Place Vendôme (p. 81; in 1699; 1534. The large 'Vase de Marly'; 1469. *Puget*, Alexander the Great as a conqueror; by the 3rd window, 1514. *J. B. Theodon*, Atlas. — By the entrance wall, *1110. 1115. *Coyzevox*, Tomb of Cardinal Mazarin (1692), from the Collège des Quatre-Nations (p. 287).

Salle des Coustou (comp. p. xlviii). From right to left: 1090. *Guillaume Coustou père*, Marie Leszczinska (p. xxii; as Juno; 1731); 988. *Caffieri*, Bust of Van Cleve, the sculptor. — By the 1st window are terracotta busts: 1092. *G. Coustou fils*, Nicolas Coustou; 1400. *J. B. Lemoyne*, N. N. Coypel, the painter (1730). — By the 2nd window, 987. *Caffieri*, Bust of Pingré, the astronomer, in terracotta; 1442. *J. B. Pigalle*, Mercury tying his talaria. — 1283. *Falconet*, Cupid (1757); *985. *Caffieri*, Bust of the philosopher Helvétius (1772); 1510. *S. Stodtz*, Hannibal (1722). — Opposite the windows, 882. *L. S. Adam*, Lyric Poetry; 884. *C. G. Allegrain*, Venus at the bath; *1292. *Falconet*, Bather; 1099. *Nicolas Coustou*, Julius Cæsar (1728). — In the centre, 1314. *François Gillet* (?), Cupid; 883. *N. S. Adam*, Prometheus (1762).

Salle Houdon (comp. p. xlix). In the centre, *1353. *Jean Antoine Houdon*, Bronze statue of Diana, executed in marble for Catherine the Great (1781). — To the right and left of the entrance, *Pigalle*, *1446. Child and bird (1784), 1444. Child and bird-cage. On the right, farther on, 1445. *Pigalle*, Love and Friendship (1758). — In a niche, 972. *Edme Bouchardon*, Cupid carving a bow out of the club of Hercules; right and left, *1367, *1368. *Houdon*, Original models of busts of his wife and daughter; two glass-cases containing models, mostly by *Houdon*. — 1469, 1468. *Pigalle*, Bronze busts of Diderot and of Guérin, the surgeon; *1431. *Pajou* (p. xlix), Bacchante; 1308. *G. Francin* (after Houdon), Bust of Gluck; 970. *Bouchardon*, Copy of the Barberini Faun (Munich); *1359. *Houdon*, Bust of Voltaire; 1430. *Pajou*, Marie Leszczinska as Charity. — By the window: *Houdon*, *Busts of Rousseau (1361; bronze), Abbé Aubert (1376), Malesherbes (1364), Diderot (1355; terracotta), Mirabeau (1371; terracotta), Buffon (1363), Duquesnoy (1370), Voltaire (1360; bronze), George Washington (1366; terracotta), and Alexandre and Louise Brongniart (under glass). Also 974. *Bouchardon*, Model of the statue of Louis XV. in the Place de la Concorde (p. 59), in bronze.

Salle Chaudet: Sculptures of the end of the 18th and beginning of the 19th cent., when the classical style was revived. From right to left: 1411. *L. de Montigny*, Bust of Mirabeau; *1433. *Pajou*, Psyche abandoned; 1477. *Roland*, Terracotta bust of Pajou; 1398. *Charles Lemire*, Cupid stringing his bow; 1388. *Pierre Julien*, Amalthea and the goat. — 1549. *Canova*, Cupid and Psyche; 1274. *Dupaty*, Biblis changed into a fountain; in front of the 3rd window, 966. *Bosio*, Hyacinthus; 1062, 1063. *Chinard*, Busts of a man (terracotta) and of a *Young woman (1802). — 1472. *Ramey*, Napoleon I. (1813). — 1476. *Roland*, Bust of Suvée, the painter (terracotta). — In the centre: *1548. *Canova*, Cupid and Psyche (1783); 1055. *Chaudet*, Œdipus rescued by the shepherd Phorbas. — In the passage, 967. *Bosio*, Henri IV. as a child, a silvered bronze statue.

Salle Rude (comp. p. lv). From right to left: 1384. *Jaley*, Duc d'Orléans (1844); *David d'Angers*, 1135. Arago, 1132. Cuvier; 1491. *Rude*, Crucifixion; 482. *Roman*, Cato of Utica (finished by *Rude*); 1133. *David d'Angers*, Béranger; 1456. *Pradier*, Sappho. — *Rude*, 1487. Marshal de Saxe, 1488. Napoleon I. awakening to immortality (model for the monument at Fixin near Dijon); 1383. *Jaley*, Louis XI. — 1134. *David d'Angers*, Philopœmen; 1427. *Nanteuil*, Eurydice; small sculptures. — *Rude*, 1492. Bust of J. L. David, the painter, 1494. Bust of Mme. Cabet, 1490. St. Joan of Arc. — In the centre: 1455. *Pradier*, Atalanta's toilet; *Rude*, 1485. Mercury (bronze), 1486. Neapolitan fisher-boy.

Salle Carpeaux (comp. p. lv). From right to left: 1289. *Feugère des Forts*, Death of Abel; 1294. *Denis Foyatier*, Spartacus;

1440. *J. J. Perraud,* Farewell (relief). — *Carpeaux:* 998, 999. Bronze busts of L. M. Beauvois and the painter Giraud; *994 (between the two), Flora (terracotta); 1008 (in 1st window recess), Original model for a bust of Napoleon III.; 996 (in 2nd recess), Bust of Princess Mathilde Bonaparte. — 1278. *Duret,* Neapolitan improvisatore (bronze); *Carpeaux,* 1010. Bust of Alexandre Dumas fils, *992. Dance, model for the group at the Opéra (p. 75); 1277. *Duret,* Fisherman dancing the tarantella (bronze). — In the centre: *Carpeaux,* 990. Neapolitan fisher-boy (original model), *The four Continents supporting the Globe (model of the group on the Fontaine de l'Observatoire, p. 318), *991. Ugolino and his sons (bronze).

Salle Guillaume. On the left, 1507. *Schœnewerk,* Girl at a fountain; *Jules Cavelier,* 1036. Mother of the Gracchi, 1037. Neophyte; 1267. *A. Dumont,* The genius of Liberty, a reduced copy of the statue on the July Column (p. 181); 1441. *Perraud,* Infancy of Bacchus; 1385. *Jouffroy,* Girl confiding her first secret to Venus; 1339. *Eugène Guillaume,* Mgr. Darboy, Archbishop of Paris (p. 250).

Salle Chapu. Left: *Chapu,* 1043. Robert D. (1877), *1042. St. Joan of Arc at Domremy (1872). Opposite, 1236. *Degeorge,* Youth of Aristotle. On the left wall and in the adjoining cabinet are medallions by *David d'Angers* and *Auguste Préault.*

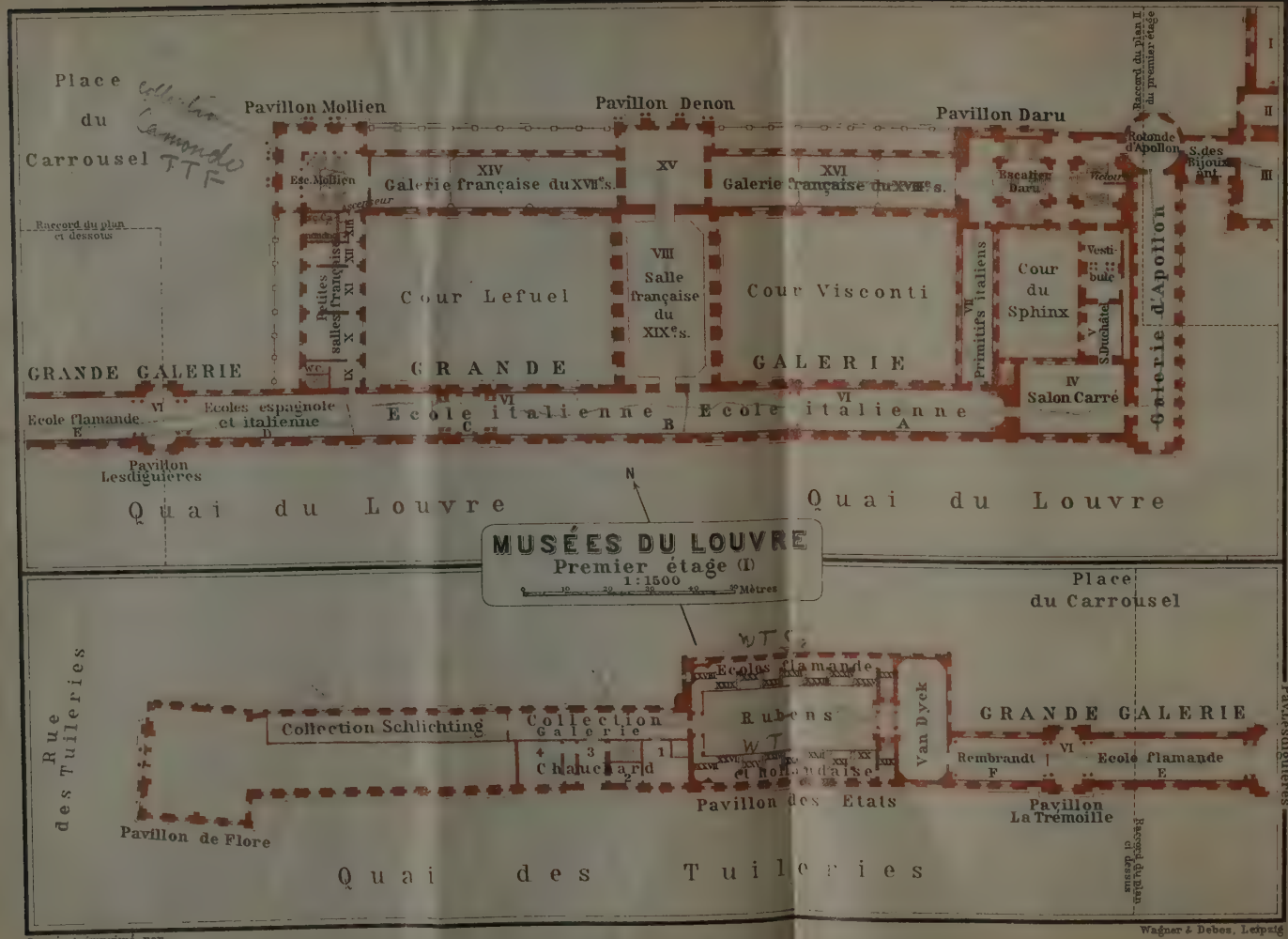
Salle Dalou. Left: 1124. *Jules Dalou,* Peasant; *Paul Dubois,* 1263. John the Baptist as a child, 1266. 'Souvenirs' (an Alsatian and a Lorraine woman), 1265. Florentine singer (bronzes); 1241. *Delaplanche,* Eve.

Salle Barye. Original models by *Antoine Louis Barye* (p. lv). By the walls: 913-916. Strength, Order, Peace, and War (four groups on the New Louvre). Between the last two, 908. Lion. In the centre: *Centaur and Lapith; *910. Lion and snake (1832); *909. Jaguar and hare. By the windows, 923. Equestrian statue of Napoleon I. at Ajaccio. Under glass, 939. Panther and stag.

ENTRESOL.

The W. rooms of the entresol next the Seine (see the Plan, p. 93) contain the **Musée de l'Extrême-Orient,** consisting of the collection presented by *Ernest Grandidier* in 1892 and of the *Foucher, Pelliot,* and *Chavannes* collections. The entrance is by the Porte Jean-Goujon in the Quai du Louvre.

The *Collection Grandidier comprises over 6000 pieces of Chinese *Ceramics,* mostly porcelain. On the landing, cloisonné enamels of the 16-19th centuries. — Room I. Pottery of the Sung dynasty (960-1279) and the Yüan dynasty (1280-1367), in blue and white, undecorated; these are extremely rare specimens, later copies of which are exhibited also. Faience of the Ming dynasty (1368-1643), with relief or openwork decoration, including large candlestick-



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vases of the period of Ch'êng-Hua (1465-87), statuettes, and reliefs. — The following rooms illustrate the Ch'ing dynasty (17-19th cent.). Rooms II and III. Porcelain of the time of K'ang-hsi (1662-1722), with blue-spattered ground ('fond bleu fouetté') or with polychrome decoration on a white ground. — Room IV. Large dishes of the K'ang-hsi period, vases, and plates. — Room V. Porcelain of the 18th cent. and bowls; on the left, pear-shaped vase with delicate coloured designs on a white ground, from the Summer Palace at Peking (Yung-Chêng period, 1723-36). — In the passage between Rooms V and VI are painted figures of Buddha's disciples ('Lohan'), each 3 ft. tall, also from the Summer Palace (Ch'ien-lûng period, 1736-95). — Rooms VI and VII. Porcelain of the Ch'ien-lûng period; large pear-shaped bottles; snuff-flasks (Room VI) of the 17-19th centuries. — Room VIII. Chinese porcelain of the 18-19th cent.; by the entrance-wall, Japanese porcelain.

Room IX. Græco-Buddhist sculptures from Gandhara in India, showing the far-reaching influence of Hellenistic art (1st cent. B.C. and A.D.), including a statue of the Bodhisattva. On the left, terra-cottas, statuettes, reliefs, and woodcarvings from Turkestan, mostly of the 8th century. The mixed style of Turkestan art is exemplified in the lifelike and freely modelled clay-reliefs, the large head of Buddha showing Gandhara influence, and a wooden statuette of a pronounced Chinese type. — Room X. Old Chinese paintings on linen. — Room XI. Old Chinese bas-reliefs and paintings; in the glass-case, bronzes. — Room XII. Bronze and terracotta statuettes of the Ming dynasty; Chinese glazed vases of the earliest periods (1st millennium A.D.). — The Japanese Gallery farther on is divided by a partition. In the right section: paintings and drawings of the school of Kano and Sotatsu (17th cent.) and Katsukawa Shunyei (d. 1819); by the windows, in class-cases, lacquer (by the 2nd and 4th windows, specimens once belonging to Marie Antoinette) and combs of the 18-19th centuries. In the left section: paintings of the 15-17th cent.; in the 1st wall-case, statuettes (8th cent. onwards) and masks; under glass, a statue of a bonze (17th cent.); wooden statue of the Bodhisattva (8th cent.); *Portrait of the priest Yichin (13th cent.); in the 2nd wall-case, porcelain; by the windows, in glass-cases, daggers, etc.

FIRST FLOOR.

The chief collection on the first floor of the Louvre is the *Picture Gallery*, occupying most of the S. gallery (Galerie du Bord de l'Eau) which extends along the river-side between the Old Louvre and the Tuileries, the whole of the inner gallery of the New Louvre parallel with that gallery, and also several rooms in the Old Louvre. These last contain also the *Antique Bronzes* (p. 152), *Furniture*

(p. 153), *Mediæval, Renaissance, and Modern Objects of Art* (pp. 156, 159), *Antique Vases* (p. 161), *Smaller Asiatic and Egyptian Antiquities* (pp. 157, 160), *Antique Jewellery* (p. 149), and the *Gems, Jewellery, and Enamels* (p. 146).

The MAIN ENTRANCE to the first floor is by the *Pavillon Denon* (p. 93; cloak-room), whence, turning to the left, we pass through the Galerie Denon (p. 94) to the great Escalier Daru.

There are two other entrances in the *Pavillon Sully* (passage on the W. side of the courtyard), viz. the Escalier Henri II and the Escalier Henri IV (lift). See the Plan, p. 97. Both of these staircases lead to the Antique Bronzes (p. 152).

Escalier Daru. On the landings are casts of sculptures excavated at Delphi and Delos by the Ecole Française of Athens (1892-98). On the walls are four large cartoons in distemper depicting triumphs, the capture of a city, and prisoners, executed as tapestry designs by *Giulio Romano* and restored by *J. B. Vanloo;* they were presented to Louis XVI. in 1785 by Richard Cosway, the miniaturist. The cupola above the staircase is adorned with allegorical mosaics representing the civilized races of antiquity and the Renaissance, and medallions of famous artists, after *Lenepveu.*

Most visitors ascend the main staircase to the Winged Victory.

The two lateral staircases lead in the opposite direction to the W. top-landing, with an entrance to the French section of the picture-gallery (Room XVI, p. 143). In the centre of this landing is a marble group, Flute-playing shepherd with a young satyr, by *Coyzevox* (1709); four antique statues (Muses and Roman women). On the walls are three *Frescoes of the 15th cent.: right and left of the door, by *Botticelli*, 1298. Introduction of a young Florentine to the Sciences by Philosophy, and 1297. Reception of a maiden, escorted by the Graces (both frescoes brought from the Villa Lemmi near Florence and badly damaged); on the N. wall, 1294. *Fra Angelico*, Crucifixion, with the Virgin, St. John, and St. Dominic, of powerful effect.

Superbly posed on the E. top-landing is the ** *Winged Victory (Nike) of Samothrace*, erected in memory of a naval victory won by Demetrius Poliorcetes about 305 B.C. and found in the island of Samothrace in 1863. The mutilated statue of the goddess stands on a pedestal in the form of the prow of a trireme, sounding the signal for battle on her trumpet. In dignity of conception and in masterly handling of wind-swept drapery, this is the finest existing work of early-Hellenistic art.

The door on the left of the Victory leads to the *Rotonde d'Apollon* (p. 146), whence we either turn to the right for the *Galerie d'Apollon* (p. 146) and the *Salon Carré* (p. 121), or keep straight on for the *Salle des Bijoux Antiques* (p. 149).

We turn to the right and enter a colonnaded VESTIBULE, containing the principal stall for the sale of catalogues, photographs, and picture-postcards, which serves also as an inquiry office. The ceiling, painted by *Meynier*, represents France receiving homage from the Fine Arts. — In the adjacent Salle Duchâtel (p. 121) begins the picture-gallery.

**Picture Gallery.

It requires three visits at least to form even an approximate idea of the treasures of this gallery. The first visit should be devoted to the Italian and Spanish paintings; the second to the Flemish, Dutch, German, and British schools; the third to the French works.

There is at present no complete detailed *Catalogue*. Besides a 'Catalogue Sommaire des Peintures exposées au Musée du Louvre', by Louis Demonts and Lucien Huteau (1923; 7½ fr.), there is only the 'Catalogue des Peintures exposées dans les Galeries: Part III. Ecoles flamande, hollandaise, allemande et anglaise', by Louis Demouts (1922; 6 fr.). Part I (Ecole française, by Gaston Brière) and Part II (Ecoles italienne et espagnole, by Louis Demonts) are in preparation. — Comp. 'Le Musée du Louvre' (paintings, sculptures, and objects of art), by *L. Hourticq* (1923; 10 fr.), and 'Important Pictures of the Louvre', by *Florence Heywood* (1923).

The *Picture Gallery* of the Louvre, comprising about 3000 works, is one of the most important in the world. Of recent years it has been rearranged according to schools and in chronological order, so far as is compatible with the best light being reserved for the masterpieces. (Comp. the list of artists, p. 450).

Italian School. The earliest works are in the Salle des Primitifs Italiens (p. 123). Those of the Florentine School first attract notice. *Giotto*, father of modern painting, is represented by one signed picture (No. 1312), which, however, is less well preserved than the work of his contemporary *Simone Martini* of Siena (No. 1383). An excellent example of the tender and saintly style of *Fra Angelico da Fiesole* is his Coronation of the Virgin (No. 1290). His pupil *Benozzo Gozzoli's* Triumph of St. Thomas Aquinas (No. 1319) clings to mediæval ideas. *Fra Filippo Lippi* is well represented by a charming Madonna between two saintly abbots (No. 1344), and *Domenico Ghirlandaio* by a Visitation (of 1491; No. 1321). *Botticelli* is illustrated by the noble frescoes from the Villa Lemmi (p. 116). The gems of the Grande Galerie (p. 124) are the masterpiece (Madonna, No. 1263) of *Lorenzo di Credi*, the sentimental and painstaking contemporary of Leonardo da Vinci, and the works of *Perugino*, chief of the Umbrian school, who has here a Madonna with SS. Rose and Catherine (No. 1564) and a St. Sebastian (No. 1566a). The Louvre has also several fine works by *Andrea Mantegna*, one of the foremost masters of Upper Italy: the Parnassus, the Victory of Minerva, the Madonna della Vittoria, the small Crucifixion (Nos. 1375, 1376, 1374, 1373), and the St. Sebastian all deserve careful study. — The evolution of Venetian painting may be traced in the Jacobus della Marca of *Carlo Crivelli* (No. 1268), the 'Condottiere' of *Antonello da Messina* (No. 1134), the Saviour blessing and the portrait (No. 1158a) by *Giovanni Bellini*, the Preaching of St. Stephen by *Carpaccio* (No. 1211), and the Madonna by *Cima da Conegliano* (No. 1259). — Among the Ferrarese works we note the realistic but emotional Pietà of *Cosimo Tura* (No. 1556) and the Court of the Muses by *Lorenzo Costa* (No. 1261).

In pictures of the great Italian masters of the 16th cent. ('Cinquecento') the Louvre is the richest gallery on this side of the Alps. Many of these were bought by Francis I. Moreover *Leonardo da Vinci* spent the latter years of his life in France (1516-19). The small Annunciation (No. 1602a; about 1481), a charming picture of his earliest period, was painted at Florence; the 'Vierge aux Rochers' (No. 1599; 1491-94) dates from the master's first stay at Milan. During his second stay at Florence (1503) Leonardo painted his Gioconda (Mona Lisa), the most famous female portrait in the world (No. 1601). The masterly Madonna and Child with St. Anne (No. 1598) seems to have been painted between 1507 and 1513 at Milan, perhaps with the aid of a pupil. The same statement applies to his John the Baptist (No. 1597) and to the 'Belle Ferronnière' (No. 1600). — Among the many and in some cases excellent pictures of Leonardo's school are *Boltraffio's* Madonna of the Casio family (No. 1169) and the works of *Bernardino Luini* (Nos. 1355, 1353, and frescoes in the Salle Duchâtel) and *Andrea Solario* (Nos. 1530-1533).

Raphael, a native of Urbino, is represented by so many pictures in the Louvre that the various phases of his development may be studied here to advantage, although few of the works exhibited are entirely from his own brush. To his earlier period, under the influence of his teacher Timoteo Viti of Urbino, belong the charming little pictures of St. George and St. Michael (Nos. 1503, 1502). A gem of his Florentine period is the 'Belle Jardinière', painted in 1507 (No. 1496). The expression of maternal joy is here most happily rendered. His best period is illustrated by the portrait of Count Castiglione (No. 1505), painted in 1515. The Holy Family (No. 1498) and the large St. Michael (No. 1504), both hung in the Salon Carré, belong to Raphael's last period (1518), when he aspired to rival Michael Angelo in dramatic conception. These two works, however, presented by Pope Leo X. to the king and queen of France, were largely executed with the help of Giulio Romano, Raphael's best pupil. The famous portrait of Joanna of Aragon (No. 1507) is from the brush of another assistant. — *Andrea del Sarto*, the Florentine, is represented by his famous Caritas (No. 1514), and *Fra Bartolomeo* by an Annunciation and a large Mystic marriage of St. Catherine (Nos. 1153, 1154).

Correggio is seen in two early paintings of great merit: St. Catherine (No. 1117) and Jupiter and Antiope (No. 1118), the former hung in the Grande Galerie, the latter in the Salon Carré.

Titian is represented by the most brilliant and varied works. His religious scenes are the most important. The Madonna with the rabbit (No. 1578) is an idyllic scene full of sentiment, and his Disciples at Emmaus (No. 1581, in the Salon Carré) is a noble rendering of the subject. The Entombment (No. 1584), admirable in its light and colouring, in its grouping and action, and the superb

Christ crowned with thorns (No. 1583) are full of effective and dramatic pathos. A work over which the master has shed an antique and poetic halo is the Jupiter and Antiope (No. 1587). As in the Madonna with the rabbit, the background here is formed by a beautiful landscape. In the St. Jerome (No. 1585) the landscape, with its grand and striking twilight, has practically become the chief element in the composition. But the genius of Titian is also conspicuously displayed in his portraits, such as those of Francis I. (No. 1588), the Young man with the glove (No. 1592), the Man in a black costume (No. 1591), and the portrait usually known as Titian and his mistress (No. 1590). That of Alfonso d'Avalos, the famous general of Charles V. (No. 1589), is allegorical in treatment. — The only work of *Palma Vecchio* is his Adoration of the Shepherds (No. 1399). The Rustic concert (No. 1136) conveys an idea of *Giorgione's* power. — For the study of *Paolo Veronese* the Louvre is second only to Venice, though several of the thirteen canvases attributed to him were executed with the help of pupils. His banqueting scenes (Nos. 1192, 1193) and his admirable Disciples at Emmaus (No. 1196), all in the Salon Carré, greatly influenced Delacroix and, through him, all modern French art.

Spanish School. The renown of the Spanish pictures in the Louvre dates from the time when the treasures of Madrid and Seville were little known. The Louvre, however, contains more Spanish works than any gallery out of Spain. The portraits of the Infanta Margaret (No. 1731) and Queen Maria Anna (No. 1735) and the small sketch (No. 1734) of thirteen figures are undoubtedly genuine examples of *Velazquez*. — *Murillo* is more fully represented. The most famous of his works here is the Immaculate Conception (No. 1709); the 'Cuisine des Anges' (No. 1716), the Beggar-boy (No. 1717), and the Nativity of the Virgin (No. 1710) are admirable works also. — *Ribera* and *Zurbaran* are well represented, the former's chief work here being the Adoration of the Shepherds (No. 1721). — The decorative Crucifixion and the portrait of Ferdinand of Aragon by *El Greco*, who has recently achieved celebrity as the precursor of impressionism, reveal the master's Venetian training. — *Francisco Goya*, greatest of the Spanish realists, is represented by three portraits (Nos. 1704, 1705a, 1705b).

Flemish School. The Louvre is rich in paintings of this school, but mainly of its later period. Among the earlier works, which are hung in the small rooms round the Rubens Gallery (p. 133), the most noteworthy is *Jan van Eyck's* Virgin and the Chancellor Rolin (No. 1986). Then *Memling's* large Madonna in the Salle Duchâtel (No. 2026), a Redeemer by *Roger van der Weyden* (No. 2195), and the Banker (No. 2029) and the Madonna (No. 2030a) by *Quinten Matsys*. — The late-Flemish school is grandly represented by *Rubens*, from whose brush the gallery has twenty-one large scenes from the life

of Marie de Médicis (p. 132). These works, which once adorned a room in the Palais du Luxembourg, are remarkable for their richness of colouring and their strange combination of allegory and realism. The other pictures by Rubens (in the Grande Galerie, p. 130), though inferior to those at Antwerp, Munich, and Vienna, afford ample opportunity for a study of the great painter. The broad humour of his Village fair (No. 2115) shows him in an entirely new light. — The splendid portrait of Charles I. of England (No. 1967) and that of Francisco de Moncada (No. 1971) are the best of the many fine works of *Van Dyck* in the Louvre. — There are also good examples here of *Snyders* and *Jordaens*. The collection of thirty-four pictures by the versatile *David Teniers the Younger*, whom Louis XIV. despised ("ôtez-moi tous ces magots"), now forms one of the chief boasts of the gallery.

Dutch School. The Louvre gallery has specimens of the work of most of the great masters of this school. *Rembrandt* contributes no fewer than twenty-two works (pp. 131, 136). The finest of his religious paintings are the Christ at Emmaus (No. 2539; of striking power) and the Angel and Tobias (No. 2536), a work full of poetry and unsurpassed in its light and life. The two Philosophers and the Carpenter's family (Nos. 2540, 2541, 2542) are charming interiors; the Bathsheba (No. 2549) is an excellent realistic nude. There are four self-portraits, two of 1633 (Nos. 2553, 2552), one of 1637 (No. 2554), and one of 1660 (No. 2555; perhaps the most effective). The portraits of a Young man (No. 2545) and of Hendrikje Stoffels (No. 2547) are admirable examples of his later period. — The vigorous brush of *Frans Hals* is illustrated in his portraits of the Beresteyn family (Nos. 2386-88), the portrait of Descartes (No. 2383), and the Gipsy girl (No. 2384). *Bartholomeus van der Helst* is well represented by his Guild of St. Sebastian (No. 2394). — The most famous of the small genre pictures is *Dou's* Woman with the dropsy (No. 2348), which is, however, artistically inferior to *Terburg's* Officer and girl (No. 2587), *Metsu's* Officer saluting a lady (No. 2459), and, last but not least, the admirable interiors by *Pieter de Hooch* (Nos. 2414, 2415). *Jan Steen's* humorous Tavern interior (No. 2578), *Adriaen van Ostade's* charming Schoolmaster (No. 2496), and the landscapes by *Jacob van Ruisdael* and *Hobbema* deserve mention.

German School. *Holbein* has but one original work in the Louvre, the portrait of Nicholas Kratzer, the astronomer (No. 2713, p. 134); the other portraits are early (partly contemporary) copies. *Dürer* is represented by a few portraits and drawings.

The works of the British School are housed in the N. wing of the Old Louvre (p. 156). Chief among them are portraits by *Lawrence, Romney, Reynolds*, etc., and landscapes by *Constable*.

French School, see pp. xxxiii et seq.

From the vestibule (p. 116) we enter the **Salle Duchâtel** (V). Ceiling (Apotheosis of the great French painters), by *Meynier*. Frescoes by *Bernardino Luini*, transferred to canvas: 1357, 1358. Boys with vine-foliage, 1359. Nativity, 1360. Adoration of the Magi, 1361. Christ blessing, 1363. Annunciation, 1364. Christ with two saints, 1365. Curius Dentatus rejecting the gifts of the Samnites (the last three school-pieces). Paintings bequeathed by Comtesse Duchâtel: *Ingres*, 421. Œdipus solving the riddle of the Sphinx (1808; early work), *422. The Spring ('La Source'), a masterpiece (1856); *2026. *Memling*, Madonna and Child, with donors. On the right of the exit, *2480, *2481. *Sir Anthony More* (Willem Key?), Portraits.

The **Salon Carré** (IV), which dates from Henri IV., has been used as a picture-gallery since the 18th century. The sculptured ceiling is by *Simart* (1850). Formerly hung with choice works of various schools, the gallery now contains important examples of the great Venetian and Bolognese decorators, two altarpieces by Raphael, and a master-piece by Correggio.

To the left of the entrance: **1118. *Correggio*, The sleeping Antiope with Jupiter as a satyr (excellently preserved and showing the painter's powerful handling of light and shade).

*1587. *Titian*, The same subject treated allegorically. The two chief personages are conceived as heroes, over-lifesize, the Antiope showing the influence of Giorgione. The lady seated on the left is listening to a whispering satyr, while the other figures represent Love as the pursuit of Happiness. The picture, dating from c. 1560, has been frequently restored. — On the next wall, *1581. The disciples at Emmaus (painted c. 1555). The Christ-type differs from that in the following Passion paintings, and approaches that in the picture of the Tribute money at Dresden. The evening landscape is typical of the master's early work. — In the right corner, **1583. Christ crowned with thorns (painted c. 1560). The figure of Christ, resembling a Hercules or a Laocoon, illustrates the humanistic 16th cent. conception of Christ as the conqueror of pain. This is by far the best-preserved of Titian's large compositions in the Louvre and shows his command of colour. — On the entrance-wall, to the left, **1584. Entombment, painted c. 1525 for the Duke of Mantua. In contrast to the passionate excitement of the last picture, this work, with its evening peace, seems to represent but the echo of a fierce drama.

On the opposite wall again, *Paolo Veronese*, **1192. Marriage in Cana, the largest picture in the Louvre (32 ft. long and 21 ft. high), painted in 1562-63 for the refectory of the monastery of San Giorgio Maggiore at Venice. It contains numerous portraits of the master's contemporaries in Oriental costume: Veronese himself, in white silk, among the musicians in the middle of the foreground; behind

him, Tintoretto; opposite, Titian with a bass-viol and Bassano with a flute. The bride and bridegroom are in front, on the extreme left, opposite the governor of the feast; in the background, by the balustrade, is a lively picture of the preparation of the meal. — On the opposite wall, 1193. Christ at the house of Simon the Pharisee, painted in 1570 and presented by the Venetian republic in 1665 to Louis XIV. The composition is excellent, but the colouring is badly preserved and spoilt by repeated restoration, to which the blackened shadows are due. — To the right of the door leading to the Grande Galerie (p. 124), *1196. The disciples at Emmaus. According to a favourite practice of the Venetian painters of the 16th cent., the sacred subject serves as the centre of a family portrait-group; on the right, the lady of the house with her children, the girls in the foreground of remarkable beauty. — Other works by Veronese: 1189. Swoon of Esther (on the entrance-wall, above Titian's Entombment); *1198. Jupiter hurling thunderbolts at the Crimes, once a ceiling-painting in the room of the Council of Ten in the Palace of the Doges (on the wall to the left of the entrance, above Titian's Antiope); 1197. St. Mark crowning the Christian Virtues (on the exit-wall, above Veronese's Disciples at Emmaus); *1188. Susanna and the elders, deserving of special study (above the entrance). The last should be compared with a rendering of the same subject (No. 1464, to the right of the Marriage in Cana) by *Tintoretto*, well-preserved but not one of the master's important works, in which indeed the Louvre is lacking.

In the corner, to the right of Veronese's Disciples at Emmaus, and diagonally opposite, are two important works by *Raphael*: **1498. 'The Holy Family of Francis I.', *1504. St. Michael overthrowing Satan, both painted in 1518 (comp. p. 118). Both are dramatically composed, but the execution betrays the brushwork of Giulio Romano; the colour contrasts, and especially the black shadows, were sharply criticized by Raphael's rival, the Venetian Sebastiano del Piombo.

Above the exit, 1418. *Giulio Romano*, Nativity, with SS. John and Longinus, carefully executed, from the church of Sant' Andrea at Mantua. — Opposite, over the door of the Galerie d'Apollon (p. 146), 1149. *Federigo Barocci* (of Urbino), Circumcision, a genre-piece with a pleasing colour-scheme.

The Salon Carré contains also a few important works of the Bolognese school, of the later period of Italian art. Above Titian's Disciples at Emmaus, 1219. *Annibale Carracci*, Virgin appearing to SS. Luke and Catherine, painted in 1592, the composition inspired by Correggio. — In the four corners of the gallery are mythological paintings by *Guido Reni:* by the entrance, above Correggio's Antiope, 1454. Rape of Deianeira by the Centaur Nessus, distinguished for its drawing, colouring, and expression; above

Raphael's Holy Family, 1465. Hercules struggling with Achelous; above Raphael's St. Michael, 1457. Hercules slaying the Hydra; above Titian's Crowning with thorns, 1453. Hercules on the funeral pyre. — To the left, above Tintoretto's Susanna, 1143. *Guercino,* The patron saints of Modena, painted in 1651.

We now enter the Grande Galerie and turn immediately to the right into the **Salle des Primitifs Italiens** (VII), known also as the 'Galerie des Sept-Mètres'. The first two groups of paintings belong to the Tuscan school of the 14th century. On the left, *1383. *Simone Martini,* The path to Calvary, painted c. 1340, a characteristic work of the leader of the early Sienese school, brilliantly coloured and excellently preserved. Farther on, unimportant pictures by followers of Giotto. Then 1260. *Cimabue,* Virgin and angels, a large altarpiece in the Byzantine style, the oldest picture in the gallery (13th cent.), with badly damaged surface; on the frame are 26 small busts of saints. 1301. *Bernardo Daddi* (?), Annunciation, remarkable for its excellent preservation and the fine modelling and expression of the faces. — *1312. *Giotto,* St. Francis of Assisi receiving the stigmata from Christ in the shape of a seraph. Below: (1) The vision of Pope Innocent III., to whom St. Francis announces the collapse of the Lateran Church, with St. Peter behind the bed; (2) St. Francis receiving from Innocent III. the confirmation of his Order; (3) St. Francis preaching to the birds. The picture, which is badly preserved, might be taken for an early copy of a lost original; the inscription testifies to the contrary, but is possibly of later date. — 1128-1132. *Sano di Pietro* (of Siena), Scenes from the legend of St. Jerome.

The third group consists of works of the beginning of the 15th century. 1659a. *Giovanni di Paolo* (of Siena), The archangel Michael appearing to Pope Gregory the Great above Hadrian's Tomb, which thereupon received the name of Castel Sant' Angelo; *Paolo Uccello,* 1272. Portraits of Giotto, the artist himself, Donatello, Manetti, and Brunelleschi, 1273. Battle-piece, badly damaged but noteworthy as an attempt at perspective drawing; *1278. *Gentile da Fabriano,* Presentation in the Temple; *1422a. *Antonio Pisano,* called *Pisanello,* Princess of the house of Este (after 1435); 1415. *Fiorenzo di Lorenzo* (?), Dead Christ and two scenes from the legend of St. Jerome; 1414. *Pesellino,* St. Francis of Assisi receiving the stigmata, SS. Cosmas and Damian tending a sick man, predellas for an altarpiece by Fra Filippo, Pesellino's teacher.

On the next wall are works by *Fra Angelico:* 1294b. Angel of the Annunciation; **1290. Coronation of the Virgin amid the heavenly hosts and transfigured saints, who are identifiable by their emblems and inscriptions (described in detail by Vasari), with seven predella-pictures (in the centre, a Pietà; at the sides, scenes from the life of

St. Dominic); *1293. Martyrdom of SS. Cosmas and Damian. — Above, 1656. *Cosimo Rosselli*, Annunciation with four saints.

On the next wall are the Florentine masters of the early Renaissance. 1345. Madonna and Child with five angels, the excellently preserved work of an unimportant Florentine; *1344. *Fra Filippo Lippi*, Madonna with angels and two abbots praying, a masterpiece, but the original colouring darkened; above, 1662. *Piero di Cosimo* (teacher of Fra Bartolomeo), Madonna and Child with a dove; *Neroccio* (the Botticelli of Siena), Madonna and Child with SS. John the Baptist and Anthony; *1343. Nativity, with realistic details, by an unknown Florentine (c. 1470); 1367. *Sebastiano Mainardi*, Madonna and Child, in the style of his teacher Ghirlandaio; 1296. *Sandro Botticelli*, Madonna and Child with St. John the Baptist (school-piece); *1322. *Domenico Ghirlandaio*, Portrait of a man with a bulbous nose and his grandson, the colouring well preserved; *1134b. *Alesso Baldovinetti*, Madonna and Child, an outstanding work of a rare master; *1321. *D. Ghirlandaio*, Visitation, with women's faces of remarkable beauty (1491); 1295. Old copy of Botticelli's famous Magnificat in the Uffizi at Florence; 1640bis. *Francesco di Giorgio*, Rape of Europa. — 1663. *School of Botticelli*, Portrait of a man; 1417. *Pinturicchio* (?), Madonna and Child with St. Joseph and Pope Gregory; 1323. *Benedetto Ghirlandaio*, Bearing of the Cross; 1668. *Girolamo di Benvenuto*, Judgment of Paris. — *1319. *Benozzo Gozzoli*, Triumph of St. Thomas Aquinas; on either side of the saint are Aristotle and Plato, with the vanquished Franciscan provost of the Sorbonne at his feet; below is the Council of Aragni, with Pope Alexander IV. — Above the entrance, 1512. God the Father with angels, a fresco from Leo X.'s hunting lodge of Magliana near Rome, designed by *Raphael* and executed by a pupil. — In the doorway, *Giannicola Manni*, 1369. Baptism of Christ, 1371. Adoration of the Magi.

The **Grande Galerie** (VI) is 440 yds. long and is divided into six sections or bays. Bays A, B, C, and one half of D are devoted to the Italian schools, the other half of D to the Spanish, E to the Flemish, and F to the Dutch.

Bay A.

Right Wall. The first group is composed of Umbrian works of the early Renaissance. 1400 (in the corner), *Palmezzano*, Dead Christ; *Balducci*, 1571. Judgment of Solomon, 1572. Judgment of Daniel, the latter in the style of Pinturicchio; between the two, *1564. *Perugino*, Madonna and Child, with SS. Rose and Catherine and praying saints, a well-preserved and carefully executed early work; the garments are painted with plastic effect and the landscape is pervaded by a delicate mist; the lyrical, yearning, melan-

choly spirit is characteristic of Perugino, the leading master of the Umbrian school and the teacher of Raphael. Above, 1539. *Lo Spagna,* Nativity.

The second group belongs to the Florentine early Renaissance. *Antoniazzo Romano,* Madonna and Child (dated 1494); *Lorenzo di Credi,* *1263. Madonna and Child with SS. Julian and Nicholas, the master's most important work, 1264. Christ and Mary Magdalene ('Noli me tangere'); 1115. *Fra Bartolomeo* (labelled Albertinelli), The same subject, an early work, full of poetry; between the two, *1644. *Franciabigio* (?), Portrait of a young man; above, *1436. *Francesco Francia,* Crucifixion with the Virgin and St. John (in the foreground is Job, for whose church at Bologna the picture was painted); 1114. *Mariotto Albertinelli,* Madonna and Child with SS. Jerome and Zenobius, in an engaging landscape (1506; probably after a design of Filippino Lippi's); *1153. *Fra Bartolomeo,* Madonna and the angel of the Annunciation, with SS. John the Baptist, Paul, Jerome, Francis, Margaret, and Mary Magdalene, an admirably preserved late work (1515), remarkable for its subdued tones.

The third group illustrates the early Renaissance schools of Ferrara and Brescia. *1435. *Francesco Francia,* Nativity; 1388. *Lodovico Mazzolini* (?), Christ preaching on the Lake of Gennesaret; 1677a, b. *Ercole de' Roberti,* SS. Apollonia and Michael; *Moretto* (of Brescia), 1175. SS. Bernardino of Siena and Bishop Louis of Toulouse, 1176 (farther on), SS. Bonaventura and Anthony of Padua; *1523. *Gregorio Schiavone,* Madonna and Child in a rich architectural setting characteristic of the Paduan school; 1643bis. *Parentino,* Adoration of the Magi; *Cosimo Tura,* 1557. St. Anthony, 1556 (above), Pietà, a lunette, in the austere style of this early Ferrarese master. The other works of this school are of minor importance, except 1276. *Dosso Dossi,* St. Jerome in a poetical landscape. — We return to the entrance.

Left Wall. The first group is composed of Umbrian painters of the early Renaissance. *Luca Signorelli,* St. Jerome in ecstasy; *Perugino,* 1565. Madonna and Child with SS. John the Baptist and Catherine, 1566a. St. Sebastian; 1525. *Signorelli,* Birth of John the Baptist, unimportant but characteristic of the master's energetic conceptions. The two other works bearing Signorelli's name are school-pieces. 1120. *Niccolò Alunno* (of Foligno), Scenes from the Passion, a powerful and lifelike work by this rare master, whose name is mentioned in the Latin dedication on the left (1492).

The second group consists of Mantegna and the Venetians of the early Renaissance. *1211. *Carpaccio,* Preaching of St. Stephen (from a series executed in 1511-20); above, 1157. *Venetian School,* Reception of a Venetian ambassador at Cairo in 1512; *1374. *Mantegna,* Madonna della Vittoria, one of the master's last works,

painted for Giovanni Francesco Gonzaga, Duke of Mantua (who is on his knees in the foreground), to commemorate the victory he claimed to have gained at Fornovo di Taro (1495) over Charles VIII. of France; 1268. *Carlo Crivelli,* Blessed Jacobus della Marca (1477); *Jacopo de' Barbari,* Madonna at the spring; *1376. *Mantegna,* Victory of Minerva, or the Expulsion of the Vices by Wisdom; above, 1567. *Perugino,* Conflict of Love with Chastity (1505); *Lorenzo Costa* (a Ferrarese master), 1262. Janus and Mercury expel the Vices from Olympus, 1261. The Court of the Muses of Duchess Isabella of Gonzaga-Este, with a poetical landscape (painted c. 1510), both from the palace at Mantua, where the frames are still preserved; *1375. *Mantegna,* Parnassus, likewise belonging to this series of allegorical works. — We turn back for a few steps. *1134. *Antonello da Messina,* The 'Condottiere', a boldly painted head of a youth, of striking effect; above, 1279. *Jacopo Bellini* (father of Giovanni), Madonna with Lionello d'Este praying; 1394. *Bartolomeo Montagna,* Three boy-musicians; *1373. *Mantegna,* Crucifixion, a predella from the church of San Zeno at Verona, early work; *Giovanni Bellini,* *The Saviour blessing, a youthful work, 1158a. Portrait of a man; 1156. Excellent double portrait, attributed formerly to Gentile Bellini and now to *Cariani; Mantegna,* *St. Sebastian, with two portraits below, highly realistic; 1350. *Lorenzo Lotto,* St. Jerome in an evening landscape, a youthful work (dated 1500); above, 1393. *Montagna,* Ecce Homo; above, 1318. *G. F. Caroto,* Madonna and Child with angels; *1259. *Cima da Conegliano,* Madonna and Child with SS. John the Baptist and Mary Magdalene, in a richly coloured landscape.

The third group consists of early-Renaissance Lombard masters. *Ambrogio Borgognone,* 1182a, 1182. SS. Augustine and Peter Martyr with donors, 1181. Presentation in the Temple; *1265. *Leonardo da Vinci,* Annunciation, a youthful work; above, 1285. *Gaudenzio Ferrari,* St. Paul (1543). On the floor of the room, between the columns, 1462. *Daniele da Volterra,* David and Goliath (a double picture).

Bay B.

Left Wall. The first group is the Lombard school of the High Renaissance. *Bernardino Luini,* *1355. Salome receives the head of John the Baptist, *1353. Holy Family, two masterpieces inspired by Leonardo; *Marco d'Oggiono,* 1382. Holy Family, 1382a. Madonna and Child, with delicate chiaroscuro; 1169. *Boltraffio,* Madonna and Child with SS. John the Baptist and Sebastian, on the right the poet Casio of Bologna, painted in 1500. — **1599. *Leonardo da Vinci,* 'La Vierge aux Rochers', unexcelled for the vividness of expression in the figures. The precision in the rendering of the human frame and of the flowers is absent from the inferior version

of this work in the National Gallery. — On either side, *Leonardo da Vinci*, 1597. John the Baptist, an excellent studio-piece, 1600. 'La Belle Ferronnière', supposed to be a portrait of Lucrezia Crivelli, mistress of Ludovico Sforza (probably a studio-repetition of a lost original); above, 1604. *Cesare da Sesto*, 'La Vierge aux balances', on the right St. Michael with scales for weighing souls; 1602. *School of Leonardo*, Bacchus; *Andrea Solario*, 1531. Portrait of Charles d'Amboise, governor of Milan under Louis XII., 1533. Head of John the Baptist, *1530. Madonna of the green cushion, with a fine landscape, *1532. Crucifixion (1503).

The second group contains works by Raphael and his school. *1506. *Florentine School*, Portrait of a young man. *Raphael*, 1508 (studio-piece), Double portrait, the figure on the left seems to be a portrait of Raphael in the prime of his life, **1496. 'La Belle Jardinière', the Madonna and Child with the youthful John the Baptist, painted at Florence in 1507, entirely from the master's own hand and quite in the spirit of Florentine art, the arrangement of the group severely pyramidal, **1505. Portrait of the courtier and writer Count Baldassare Castiglione, painted in 1515 and marking the culminating point of Raphael's art as portrait-painter; between the two, *1509. *Perugino* or *Pinturicchio* (labelled Raphael), Apollo and Marsyas. The other pictures in this group are also studio-pieces: 1499. Holy Family; *1497. Madonna with the veil ('La Vierge au diadème bleu').

The third and following groups are Venetian masters of the High Renaissance. *1190. *Paolo Veronese*, Madonna and Child, with SS. George and Catherine as patron-saints of a Benedictine monk, a work entirely of the master's own hand. Then three paintings by *Titian:* *1592. 'L'homme au gant', a young man in a black costume with gloves; **1578. 'La Vierge au lapin' (the Virgin seated on the ground, on her left the donatrix with the Child in her arms), full of life, conceived almost as a genre-piece, and perfectly preserved, of the master's early period; *1590. Young woman at a toilet table, behind her a man with mirrors ('Titian and his mistress'), an allegory of Vanity, painted soon after 1520. Above, 1425. *Jacopo Bassano*, Marriage in Cana, with characteristic dark tones; *1585. *Titian*, St. Jerome, in a dark landscape; 1185. *J. S. von Calcar*, Portrait of Melchior Brauweiler of Cologne (1540; Calcar is mentioned by Vasari as a plausible imitator of Titian); 1195. *Paolo Veronese*, Calvary. Beyond the window: 1577. *Titian*, Madonna and Child with SS. Stephen, Ambrose (in red), and Maurice (an excellent studio-piece). Farther on, 1519. *Savoldo*, Portrait of a man; above, 1466. *Tintoretto*, Portrait of the artist in his old age; *1399. *Palma Vecchio*, Adoration of the Shepherds, a masterpiece, influenced in its conception by Lotto; above, 1351. *Lotto*, Holy Family; 1180a. *Paris Bordone*, Portrait of a lady;

Paolo Veronese, 1187. Flight of Lot from Sodom, 1194. Jesus falls beneath the Cross; *1593. *Titian,* Portrait of a man, simple but effective; *Tintoretto,* 1464bis. Dead Christ with angels (sketch), *1465. Paradise, in bright tones, the chief work of the master in the Louvre, though only a sketch; 1579. *School of Titian,* Holy Family; *1591. *Titian,* Portrait of a man in a black costume; *1349. *Lotto,* Christ and the woman taken in adultery, with expressive faces; 1352. *Sebastiano del Piombo,* Visitation, in his Michael Angelo style (Rome, 1521); above, 1427. *Jacopo Bassano,* Pietà, a night-piece; 1586. *Veronese School* (ascribed to Titian), Council of Trent; above, 1178. *Paris Bordone,* Married couple as Vertumnus and Pomona; *1199. *Paolo Veronese,* Portrait of a young mother.

Right Wall (beginning at the other end of the bay). The first group illustrates the Florentines of the High Renaissance. *1514. *Andrea del Sarto,* Caritas, painted in France in 1518 for Francis I., a supreme example of the master's art and indeed of Florentine painting; 1184. *Angelo Bronzino,* Portrait of a young amateur of art with a statuette of Venus; *1154. *Fra Bartolomeo,* Madonna and saints at the mystic marriage of St. Catherine of Siena with the Infant Christ; on either side, 17, 18. *Correggio,* Two allegories (in gouache); *1515. *Andrea del Sarto,* Holy Family.

The second group is composed of late-Renaissance artists. 1493. *Sassoferrato,* Madonna and Child with the infant St. John, copy of Raphael's picture in the National Gallery; 1133. *Anselmi* (pupil of Correggio at Parma), Madonna and Child with SS. John the Baptist and Stephen; 1420. *Giulio Romano,* Triumph of Titus and Vespasian; above, 1603. Old reduced copy of Leonardo's Last Supper at Milan; *Pietro da Cortona,* Nativity of the Virgin.

The third group consists of the school of the Carracci and the N. Italian masters. 1233 and (beyond the doors leading to the Salle Française du XIXe Siècle, p. 144) 1232, 1230. *Annibale Carracci,* Examples of the earliest Italian landscape-painting, developed later by Poussin and others; between them, 1257. *Giuseppe Cesari* ('Il Cavaliere d'Arpino'), Diana and Actæon; 1221. *Annibale Carracci,* Pietà; 1148. *Guercino,* Self-portrait.

Bay C.

This bay, known as the 'Tribune', contains select examples of all the Italian schools. Left Wall: **1117. *Correggio,* Mystic marriage of St. Catherine of Alexandria and the Infant Christ, and St. Sebastian, with the martyrdom of the two saints (it is impossible, as Vasari said, to find more beautiful hair and hands or more charming and natural colouring); *Raphael,* *1503. St. George and the dragon, *1502. St. Michael overthrowing Satan, two youthful works painted under the influence of Timoteo Viti. — **1601. *Leonardo*

da Vinci, 'La Gioconda' or Mona (i.e. Madonna) Lisa, wife of the Florentine patrician Francesco del Giocondo, a world-famous portrait, the only one by Leonardo that has survived; unfortunately the shadows are darkened. The secret of the sphinx-like smile has eluded the poets and artists of every age. The frame is Italian, of the end of the 16th century. The picture was stolen from the Salon Carré on Aug. 21st, 1911, and was discovered at Florence on Dec. 11th, 1913. — **1136. *Giorgione*, Rustic concert; the charm of the master's poetic compositions, quite different from Titian's art, is especially noticeable in this picture. — In front are two *Busts by *Mino da Fiesole*, Dietisalvi Neroni (1464) and a Florentine lady (painted wood).

Right Wall. 1507. *Raphael*, Portrait of Joanna of Aragon (probably a school-piece); **1589. *Titian*, Allegory painted for Alfonso d'Avalos, Marchese del Vasto, representing the general taking leave of his wife (a sister of Joanna of Aragon) and his little son, when summoned by the emperor to Vienna in 1532 to take the field against the Turks; *1588. *Titian*, Portrait of Francis I. of France, painted about 1538 from a medal, his grotesque features softened down and his royal mien emphasized. — In the centre of the gallery, *1598. *Leonardo da Vinci*, Madonna and Child with St. Anne (unfinished and partly executed by assistants); the picture was brought to France by the master but was taken back after his death to Italy, where it was purchased by Richelieu in 1629.

Bay D.

Right Wall. The first and second groups illustrate Italian schools of the 16-17th centuries. 1434. *Procaccini* (leader of the Lombard school in the 2nd half of the 16th cent.), Holy Family; *Guercino*, Lot and his daughters; above, 1483. *Matteo Rosselli*, Triumph of David; 1531. *Solimena* (leader of the Neapolitan school), Expulsion of Heliodorus from the Temple; *Guido Reni*, *1448. St. Mary Magdalene, *1447 (farther on), Ecce Homo; 1305. *Luca Giordano*, Mars and Venus. — Beyond the door leading to the Small French Rooms (p. 139): *Caravaggio* (leader of the realistic movement), *1124. Portrait of Alof de Wignacourt, Grand Master of the Knights of Malta (1601), 1123. Concert. — In the window recess, 1549. *Tiepolo*, Banner painted on both sides (St. Martin; Madonna and Child with John the Baptist).

The third and fourth groups are mostly landscapes and architectural paintings. 1480. *Salvator Rosa*, Landscape in the Abruzzi, with soldiers; 1379. *Maratta*, Portrait of Princess Maria Maddalena Rospigliosi; 1409. *Panini*, Concert in the courtyard of the French embassy at Rome (1729); 1380. *Maratta*, Self-portrait; 1408. *Panini*, Interior of St. Peter's at Rome (1723); *Guardi*,

Venetian festivals (1332. Procession of the doge at the church of San Zaccaria, 1333. Reception of an ambassador, 1334. Coronation of the doge); *1203. *Canaletto* (Antonio Canale), Church of Santa Maria della Salute and the Canal Grande at Venice; *1547. *Tiepolo,* Last Supper.

Left Wall. Spanish School. On the floor of the room, *El Greco,* *Crucifixion, with the two donors below, in the style of Tintoretto. 1706. *Francisco de Herrera the Elder,* St. Basil dictating his doctrines; 1722. *Ribera,* Entombment; *1716. *Murillo,* Miracle of St. Diego or the 'Cuisine des Anges', a singular mixture of mysticism and realism; *El Greco,* King Ferdinand of Aragon; 1740. *Zurbaran,* St. Apollonia; *Ribera,* 1723. St. Paul the Hermit, *1721. Adoration of the Shepherds, a masterpiece (1650; in the style of Caravaggio); 1738. *Zurbaran,* St. Bonaventura presiding over a chapter of the Franciscan friars; *1725. *Ribera,* Beggar-boy with a club-foot, inscribed "Da mihi elimosinam propter amorem Dei" (1652). — *Velazquez:* *1731. Infanta Margaret of Spain, afterwards wife of the Emperor Leopold I. (c. 1656); 1734. Group of thirteen cavaliers, including the painter and Murillo on the left; *1735. Queen Maria Anna. — *1717. *Murillo,* Beggar-boy "cherchant à détruire ce qui l'incommode", with living expression and admirable lighting; 1739. *Zurbaran,* Burial of St. Bonaventura. — *Murillo:* **1709. Immaculate Conception, inspired by Revelation xii. 1 ("And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars"), a famous masterpiece, painted in 1678; *1710. Nativity of the Virgin, painted in 1655 (Murillo's art invests the earthly incident with a colour-harmony that brings the vision into the sphere of actuality); 1713. Holy Family. — *Goya:* 1705 b. President Perez de Castro, 1705 a. Lady with a fan, *1704. Guillemardet, the French ambassador at Madrid (1798).

Bay E.

This bay is devoted to the chief masters of the Flemish School. Left Wall. *Rubens:* *2115. Kermis (village fair), a witty representation of rough peasant life (c. 1636); 2110. Sketches for two of the Médicis pictures, which have the advantage over the large paintings (p. 132) of being entirely original work; *2084. Thomyris, queen of the Scythians, orders the head of Cyrus to be dipped in blood (c. 1633); *2075. Lot's flight from Sodom, Lot and his wife sorrowing for the loss of their possessions, the daughters free from care (1625); 2078. Virgin and Child among the clouds, with forty boy-angels ('La Vierge des Saints Innocents'; c. 1615); 2116. Tournament at the Château de Steen (c. 1639); 2083. Triumph of Religion (c. 1627). — *Van Dyck:* *1985. Portrait of two unknown persons, formerly thought to be Jean Grusset-Richardot (d. 1609),

President of the Council at Brussels, and his son, an early work, painted when Van Dyck was still completely under Rubens's influence, but showing such maturity of expression and composition that it might be ascribed to his master; *1969. Duke Charles Louis of Bavaria and his brother Robert, afterwards Duke of Cumberland. — *2113. *Rubens,* Helena Fourment, the artist's second wife, with her two children, an attractive sketch of Rubens's later period (c. 1635-1638); **1967. *Van Dyck,* Charles I. of England, full-length, standing by the side of his horse, which is held by the Master of the Horse, with pages (a truly royal portrait, painted with "respectful familiarity"; c. 1635); 2013. *Jordaens,* Infancy of Jupiter.

Right Wall. At the beginning of the bay, *2015. *Jordaens,* 'As the old cock crows the young one learns'; 2082. *Rubens,* Crucifixion, with the Virgin, St. John, and Mary Magdalene (c. 1615), the chief figure from Rubens's own hand, the rest painted by assistants under the master's direction, as is usually the case with his large altarpieces; *Van Dyck,* 1964. St. Sebastian, 1965. Venus demanding arms for Æneas from Vulcan; 2076. *Rubens,* Elijah in the wilderness, painted c. 1625-28 for Philip IV. of Spain for a series of tapestry-cartoons; 2039. *A. F. van der Meulen,* Passage of the Rhine by the French army on June 12th, 1672; 2077. *Rubens,* Adoration of the Magi (c. 1626); *2014. *Jordaens,* Twelfth Night ('The king drinks'); *2117. *Rubens,* Early morning landscape, painted c. 1638-40, entirely by his own hand.

Bay F.

This bay is devoted to the chief masters of the Dutch School. Left Wall. *2560. *Jacob van Ruisdael,* 'Le Coup de Soleil', a poetic landscape with grey-green colouring; 2538. *Rembrandt,* St. Matthew inspired by an angel (1661); *2559. *Ruisdael,* 'Le buisson', an autumnal landscape (youthful work). — *Rembrandt:* 2554. Self-portrait ('à la toque'; 1637); 2543. Hendrikje Stoffels, the artist's housekeeper, and her daughter as Venus and Cupid (c. 1662); 2545. Portrait of a young man (1658); *2549. Bathsheba at the bath, with David's message in her hand, uncertain whether to obey his summons (1654); *2555. Portrait of himself in his 54th year, standing in front of his easel (1660); *2547. Hendrikje Stoffels, admirable for its expression and colouring (c. 1652); *2537. The Good Samaritan, with twilight effect, the numerous figures psychologically well characterized (1648). — *2404. *Hobbema,* Watermill.

Right Wall, beginning at the other end. **Frans Hals,* 2385. Portrait of a woman, 2388. Family of Paul van Beresteyn of Haarlem (c. 1631; more probably by *Gerrits Pot*), 2383. The philosopher Descartes. — We turn back a few steps. *Rembrandt,* The painter's brother Adriaen (c. 1656), 2544. Head of an old man (study; 1633), 2548. The slaughtered ox, a powerful and much-imitated study

(1655), 2553. Self-portrait, in a cap and a golden chain (1633). — We turn back again. *Aelbert Cuyp,* *2342, *2343. Horsemen in sunny landscapes, *2341. Summer landscape with cows. — *Frans Hals,* *2384. 'La bohémienne', a laughing gipsy-girl (c. 1635), 2386, 2387. Paul van Beresteyn and his wife (1629); 2394. *Bartholomeus van der Helst,* Officials of the Archers' Guild of St. Sebastian at Amsterdam (1653).

Salle Van Dyck. To the left, 1963. *Van Dyck,* Pietà, sketch for the altarpiece in the Antwerp gallery. — 2108. *Rubens,* Marie de Médicis as a personification of France; *Van Dyck,* *1962. Madonna with donors, *1971. Equestrian portrait of Francisco de Moncada, commander-in-chief of the Spanish forces in the Netherlands. — *2118. *Rubens,* Landscape with a rainbow, painted in Italy under the influence of Annibale Carracci; *Van Dyck,* *1974. Lady and her daughter, *1973. Man and his child (in the opposite corner); 2011. *Jordaens,* Expulsion of the money-changers from the Temple, trivial in conception but full of zest; 1966. *Van Dyck,* Rinaldo and Armida. — The following three large works by *Rubens* belong to the series described below: 2086. Birth of Marie de Médicis (at Florence, 1573), with Lucina, the goddess of child-bearing, holding a torch, Florentia holding the new-born child, and the river-god Arno below; *2096. Regency of the queen under the protection of Olympus, with Mars, Apollo (after the Belvedere Apollo), and Minerva expelling the hostile powers and Jupiter and Juno with the doves of peace drawing the orb of France; 2087. Education of Marie, conducted by Apollo (playing the violoncello), Minerva, and Mercury, with the Graces on the right. — We now descend the steps to the —

***Salle Rubens,** built at the end of the Second Empire (see p. 89). Since 1900 it has contained eighteen large paintings by *Peter Paul Rubens,* forming part of those ordered by Marie de Médicis, widow of Henri IV. and mother of Louis XIII., for the Luxembourg Palace (p. 313). Rubens came in 1622 to Paris, where he painted the sketches (eighteen of which are now at Munich); he then returned to Antwerp and executed the pictures there with the aid of his pupils. In 1625 the works were brought to Paris, and received a few final touches from Rubens himself. The effect of the paintings is enhanced by the tasteful decoration of the room and the favourable light from above. The chronological sequence of the series is completed by the three large paintings in the Salle Van Dyck (see above).

Left, 2085. The Fates spin the fortunes of Marie de Médicis.

On the walls, left and right alternately. Left, 2088. Henri IV. receives the portrait of the princess; beside him is France; above are Jupiter and Juno.

Right, 2089. Marriage by proxy in Florence Cathedral; Grand Duke Ferdinand of Tuscany, her uncle, puts the wedding ring on her finger (Oct. 5th, 1600).

Left, 2090. The queen lands at Marseilles (Nov. 3rd, 1600).

Right, 2091. Wedding at Lyons (Dec. 10th, 1600); Henri IV. as Jupiter, and Marie de Médicis as Juno; the patron goddess of Lyons in the chariot in front.

Left, 2092. Birth of Louis XIII. at Fontainebleau (Sept. 27th, 1601); behind the queen is Fortuna; the infant is in the arms of Health.

Right, 2093. Henri IV., starting on his campaign against Austria (1610), entrusts the queen with the regency.

Left, 2094. Coronation of the queen by Cardinal de Joyeuse at St-Denis (May 13th, 1610); the king is in a gallery above.

Right, 2095. Apotheosis of Henri IV. (assassinated on May 14th, 1610); below are Victory, in a yellow robe, and Bellona with a trophy; on the right is the queen between Minerva and Wisdom; at the foot are courtiers; on the left, France.

Left, 2097. The queen's expedition to Ponts-de-Cé (Anjou) to put down the insurgents.

Right, 2098. Treaty between France and Spain (1615); princesses of the allies (Elizabeth of France and Anne of Austria) are to marry the heirs to the two thrones (Philip IV. of Spain and Louis XIII. of France).

Left, 2099. Prosperity of the regency; the queen enthroned bears the scales of justice; on the right, Minerva, Fortune, and Abundance; left, France and Time; below, Envy, Hatred, and Malice.

Right, 2100. The queen commits the ship of the state, rowed by the virtues, to Louis XIII. on his majority.

Left, 2101. Flight of the queen from the Château of Blois (1619).

Right, 2102. Reconciliation of the queen with Louis XIII.

Left of the exit, 2103. Conclusion of peace.

Right of the exit, 2104. Marie de Médicis and Louis XIII. in Olympus; below is the dragon of rebellion.

We return to the entrance, where the series ends with No. 2105: Triumph of Truth (above, Louis XIII. gives his mother a crown).

The eighteen **Small Rooms** round the Rubens Gallery are entered from the passage between it and the Salle Van Dyck. They contain, on the N. side (on the right coming from the Salle Van Dyck), the less important Flemish pictures of the 17th cent. (mostly from the Collection La Caze) and also works of the early German, Dutch, and Spanish schools, and on the S. side Dutch paintings.

N. side. **Ante-Room XXXVI.** 2014a. *Jordaens*, Last Judgment, betraying the artist's Protestantism. — **Room XXXV.** Opposite the window, *Rubens*, 2120. Sacrifice of Abraham, 2121. Melchisedec

and Abraham, sketches for church ceiling-paintings; on the right 2189. *David Teniers the Younger*, Copy of Lotto's Pietà; 2055. *Pieter van Mol*, Head of a young man. Room XXXIV. 2163. *Teniers*, Tavern scene; above, 2080. *School of Rubens*, Flight into Egypt (after the painting by Elsheimer, see below); 2140a. *Jan Siberechts*, Rustic scene; *Van Dyck*, *Flute-player; 1921. *Jan Brueghel*, Battle of Arbela; 1911. *Paul Bril*, Landscape, with figures (Pan pursuing the nymph Syrinx) by *Annibale Carracci*.

Room XXXIII. Early German School. 2749. *Holbein*, Sir Richard Southwell, master of ordnance (school-copy of the original in the Uffizi at Florence); 2710. *Elsheimer*, Flight into Egypt (night-piece). *Albrecht Dürer:* *2709 Head of an old man (gouache); Portrait of himself at the age of twenty-two (1493); Head of a child; Sketch portrait of Erasmus (1520). *Holbein:* Triumph of Plutus or Riches (drawing); **2713. Nicholas Kratzer of Munich, court mathematician to Henry VIII. of England (1528); *2715. Erasmus (1523); 2714. William Warham, Archbishop of Canterbury, painted in 1527 (another version at Lambeth Palace); 2717. Sir Henry Wyatt; *2718. Anne of Cleves (1539). Above, on the end wall, 2732. Ascribed to *Rottenhammer*, Death of Adonis (influenced by Tintoretto).

Room XXXII. Early German School. In the centre, *2701. Table-top by *Hans Sebald Beham*, Victorious return of Saul and David, Bathsheba in the bath (on the right, a portrait of Cardinal Albert of Brandenburg, to whose order the picture was painted in 1534), Storming of a city by the Philistines with the death of Uriah, Nathan reproving David (on the left, a portrait of Beham). On the wall, to the left, 2701a and b. Portraits by *Bartholomæus Bruyn* (Cologne, d. 1556); 2736a. *Rhenish School* (c. 1540), Scenes from the life of Christ; 2714a. *School of Hans Holbein the Elder* (Ulrich Apt?), Adoration of the Magi (1510); *2737. *Master of the Altar of St. Bartholomew*, Deposition, a masterpiece of this 15th cent. Cologne painter. On the right, 2738. *Master of the Holy Kinship* (Cologne, 15th cent.), Presentation in the Temple; six small works by *Lucas Cranach* (d. 1553).

Room XXXI. Early Dutch School. To the left, 2299. *Jan van Hemessen*, Road to Calvary; *2479. *Sir Anthony More*, Cardinal Granvella's dwarf; *2018a (formerly 2738), *Master of the Death of the Virgin (Joos van Cleve)*, Altarpiece in three sections, Pietà, Last Supper, and St. Francis of Assisi; 2567a. *Jan van Scorel* (?), Paracelsus, the physician; *2563a. *Geertgen tot Sint Jans*, Raising of Lazarus; above, 2640. *L. F. Suster* or *Zustris*, Venus and Cupid (under Italian influence); *Hieronymus Bosch*, The ship of fools.

Room XXX. Early Flemish and German Schools. To the left, *Quinten Matsys*, 2030a. Virgin and Child (1529), *2029. Banker and his wife (1514); *Pieter Brueghel the Elder*, 1917b. Farmyard

on a winter morning, *1917a. Parable of the seven blind men (old copy; original at Naples), 1917. The beggars (1568); *1957. *Gerard David*, Marriage in Cana; Ascribed to *G. David*, God the Father with two angels; above, 2001. *Jan van Hemessen*, Tobias restores his father's sight (1555); *Jan Gossaert*, surnamed *Mabuse*, 1997. Chancellor Carondelet, 1998. Virgin and Child (diptych; 1517).

Room XXIX. Early Flemish School. *Hans Memling:* *2027. Mystic marriage of St. Catherine; 2027a. John the Baptist interceding for the donor; 2028. Triptych, with the risen Christ, the Ascension, and St. Sebastian; 2028a. A monk; 2024. John the Baptist; 2025. Mary Magdalene. — 2030. *Antwerp School* (Master of the Death of the Virgin?), Christ blessing. — **1986. *Jan van Eyck*, Chancellor Rolin praying to the Virgin, a masterpiece by the founder of oil painting (c. 1426). The picture came from Autun in Burgundy; the town in the background is perhaps Maastricht, a compliment to the artist's native country. — Above, 1952b. *Colin de Coter*, Holy Trinity; 2028b. *Memling*, Portrait of an old woman; *2196. *Dierick Bouts*, Deposition from the Cross; **2195. *Roger van der Weyden*, Redeemer between the Virgin and St. John the Evangelist, with John the Baptist on the left and Mary Magdalene on the right (excellently preserved and the only work by this master in the Louvre).

Room XXVIII. Early Spanish School. Above, *Pedro Diaz de Oviedo*, Virgin presenting a chasuble to St. Ildefonso; below, *Four scenes from the life of St. George, of the Catalan school of the first half of the 15th century.

We return to the entrance of the Rubens Gallery to visit the small rooms on the S. side, which are devoted to Dutch paintings.

Ante-Room XIX. On the left, 2327. *Abraham Bloemaert*, Nativity, painted in 1612 in the style of Annibale Carracci; on the right, 2067. *Jacob van Oost the Elder*, St. Charles Borromeo during the plague at Milan (influenced by Guercino).

Room XX contains for the most part works from the Collection La Caze. To the right, 2515. *Isack van Ostade*, Winter landscape (1644); 2489. *Constantin Netscher*, Portrait of a young princess; below, *2591. *Terburg*, Reading lesson (1650); 2337. *Brekelenkam*, The consultation; *1916. *Adriaen Brouwer*, Smoker; 2454. *Nicolas Maes*, Saying grace; *2579. *Jan Steen*, Family repast.

Room XXI. 1952. *Gonzales Coques*, The Van Eyck family; 2497. *Adriaen van Ostade*, Fish-market; 2494. *Zeeman*, View of the Old Louvre from the Seine (c. 1650); 2601. *Adriaen van de Venne*, Celebration of the armistice between the Spanish and Dutch (1609); 2564. *Direk Santvoort*, Christ at Emmaus (1633); *Jan Pynas* (Rembrandt's teacher), Entombment (1607); 2443a. *Pieter Lastman* (another teacher of Rembrandt), Sacrifice of Abraham; 2630. *Philips Wouwerman*, Horsemen resting; 2395, 2396. *B. van der Helst*, Portraits of a man and woman (1655).

***Room XXII.** 2526. *Paulus Potter,* Horses at a cottage door (1647), remarkable in conception and execution; **2456. *Jan Vermeer* (of Delft), Lacemaker; *2415. *Pieter de Hooch,* Card-players, an indifferent subject, but the painter has a unique talent for imparting an intimate charm to his pictures by a flood of sun-light (comp. No. 2414 on the opposite wall); *2496. *Adriaen van Ostade,* Schoolmaster (1662). — *Rembrandt:* *2540, *2541. Two philosophers in deep meditation, painted c. 1633 (their venerable faces and wrapt expressions, the fading light and delicate shadows are delightfully charming); **2539. Christ at Emmaus, painted in 1648 ("How wonderful is the figure of Christ, with the mysterious glory of his pale countenance, with half-opened mouth and large glassy eyes which have looked upon death, with that expression of goodness and majesty which the whole face radiates" — E. Michel); *2536. The angel taking leave of the family of Tobias, characteristic of the master's homely renderings of Biblical subjects and notable for the representation of the impression made by the miracle on four persons of different temperaments, with warm harmonious colouring (1637); above, *2552. Self-portrait, bare-headed; *2541a. Hermit reading (1630), with charming chiaroscuro, an excellently preserved youthful work; **2542. 'The carpenter's family', a Holy Family according to the somewhat prosaic conception of early Protestantism, but a wonderful and charming representation of a small household and a mother's care, painted in 1640. — Above, 2371. *Jan Victors,* Portrait of a girl (1640), reminiscent of his teacher Rembrandt; *2414. *P. de Hooch,* Interior, with sun-light streaming through house and courtyard.

Room XXIII. 2528. *Paulus Potter,* The white horse (1653); above, 2464. *Gabriel Metsu,* Admiral Tromp (?); 2525. *Hendrik Pot,* Charles I. of England (1632); *2587. *Terburg,* Officer offering gold to a well-dressed girl, a masterpiece of expression and silvery tones; 2455. *Jan van der Meer* or *Vermeer* (of Haarlem), Entrance to a tavern; *2578. *Jan Steen,* Music, dance, and feasting at an inn, rich in happy motives, full of joy and humour (1674); *2348. *Gerard Dou,* 'La femme hydropique', or the dropsical woman, the master's most famous work, happily composed and of infinite detail, in spite of the (for Dou) considerable size of the picture (1663); 2593. *Adriaen van de Velde,* Beach at Scheveningen, with a six-horse coach (1660).

Room XXIV. 2487. *Caspar Netscher,* Lesson on the bass-viol; 2588. *Terburg,* Music lesson, a first-class genre picture (1660); 2580. *Jan Steen,* Bad company; *Metsu,* *2458. Vegetable market at Amsterdam, *2459. Officer saluting a lady, two masterpieces; 2495. *Adriaen van Ostade,* Family portrait (1654); 2438a. *Thomas de Keyser,* Portrait of a savant.

Room XXV. 2623. *Philips Wouwerman,* Starting for the

chase; 2589. *Terburg,* Concert; 2399. *Jan van der Heyde,* The old Town Hall at Amsterdam (now the royal palace), painted in 1668, a masterpiece of this architectural painter; 2427. *Karel du Jardin,* Italian mountebanks.

Room XXVI. *2527. *Paulus Potter,* Cattle at pasture, one of the artist's chief works (1652); 2409. *Gerard van Honthorst,* Concert, in the Italian-Dutch style (1624); 2529. *Potter,* The Bosch at the Hague (1650).

Room XXVII. *Adriaen van der Werff,* 2619. Dancing nymphs, 2617. The penitent Magdalene; 2345. *Cuyp,* Sailing-boats in a storm.

To the W. of the Rubens Gallery is the ***Collection Chauchard** (see p. 92), comprising about 140 French paintings of the 19th cent., notably works of the Barbizon school (p. lii). Comp. the Thomy-Thiéry and Moreau collections (pp. 165, 171). Catalogue 2 fr.

Main Gallery. To the left, 44. *Diaz,* Forest of Fontainebleau (Hills of Jean-de-Paris; 1867); 63. *E. Fromentin,* The fantasia (Arab horsemen; 1869); *Diaz,* 43. The road in the forest, 45. Forest of Fontainebleau. — Door to Room 1 (see below). — *117. *Troyon,* Bull (storm-effect); 59. *J. Dupré,* Shepherd (sunset); 24. *Corot,* Dance of shepherdesses (1871); 112. *Théodore Rousseau,* Road in the forest of Fontainebleau; 38. *Decamps,* Christ in the prætorium; 113. *Rousseau,* The cart (1862); above, 68. *Isabey,* Leaving church; 11. *Corot,* Clearing at dawn; 28. *Daubigny,* The Seine at Bezons; 66. *Isabey,* Queen at luncheon. — Door to Room 3 (p. 138). — 69. *Isabey,* Royal marriage (1866); *3. *Corot,* The cart (1855); *107. *Rousseau,* Forest of L'Isle-Adam (p. 389); 58. *J. Dupré,* Road to the farm; above, 15. *Corot,* Rest under the willows; 123. *Troyon,* Gamekeeper and dogs; 14. *Corot,* Cows at a pond; *132. *Troyon,* White cow (1859); 2. *Corot,* Fisherman on the pond; 39. *Delacroix,* Tiger-hunt; *56. *J. Dupré,* Pond and oak-trees; *16. *Corot,* Cattle crossing a ford (1868); 118. *Troyon,* Cows at a pond; above, 55. *Diaz,* 'Le maléfice', a girl listening to two gipsy-women; 129. *Troyon,* Cows and sheep at pasture. — On the right of the exit (to the Collection Schlichting, p. 139), 130. *Troyon,* Cows and sheep at pasture. — On the window-side: 138, 137. *Ziem,* Views at Venice; 124. *Troyon,* Returning from market. — Opposite the door to Room 3 is a marble bust of Alfred Chauchard. Then 133. *Troyon,* Cows crossing a ford (1860); *Ziem,* 140. Constantinople, 134. Venice.

Room 1 (left of the gallery). Right, 86. *Meissonier,* Auberge at the bridge of Poissy (p. 443); 139. *Ziem,* Gondola; 64. *Henner,* Nude woman reading ('La liseuse'; highly popular); 62. *Fromentin,* Arab horsemen resting (1868); 136. *Ziem,* View of Venice. — Between the windows, 95. *Meissonier,* Dragoon on outpost duty. — 27. *Corot,*

Mill of St-Nicolas-lès-Arras (late work; 1874); 120. *Troyon*, Goose-girl; 22. *Corot*, Drawing in the nets (1871). — *Troyon*, 116. Shepherd bringing back his flock (1849), 125. Oxen going to plough (a later reduction of the famous picture No. 889 mentioned on p. 145); *30. *Daubigny*, Washerwomen (1859); above, 122. *Troyon*, Gamekeeper and dogs (1854); *Meissonier*, 90. Pickets at the edge of a wood, 91. Orderly with a horse; above, 128. *Troyon*, Duck-pond. — The glass-cases contain small bronzes by *Barye*.

Room 2. Right, *Meissonier*, 81. The stirrup cup, 79 The confidence. — 4. *Corot*, Evening (1855); *87. *Meissonier*, '1814' (Napoleon and his staff), the painter's masterpiece (1864); *57. *J. Dupre*, The weir. — 88. *Meissonier*, Marshal Lannes; *141. *J. M. Moreau le jeune*, Review under Louis XV. in 1769 (sketch); 89. *Meissonier*, Marshal Bessières. — 83. *Meissonier*, The artist and his son riding at Antibes (1868).

Room 3. Right, 23. *Corot*, Bridge of Pallael; *102. *J. F. Millet*, The Angelus (1858-59), the artist's most popular painting, bought back from America by Chauchard for 800,000 fr.; *60. *J. Dupré*, The oak. — 33. *Daubigny*, Pond ('La mare au clair'). — 48. *Diaz*, Border of the forest (1871); 1. *Benjamin Constant*, Portrait of Alfred Chauchard (1896); *46. *Diaz*, Poacher (1869). — Passage to next room, *6. *Corot*, Shepherd playing the flute.

Room 4. Right, 80. *Meissonier*, The connoisseurs; *106. *Millet*, Sheep-pen (c. 1872); above, 18. *Corot*, Evening; *105. *Millet*, Woman spinning; 121. *Troyon*, Return to the farm; 54. *Diaz*, Sorceress; above, 17. *Corot*, Morning. — 5. *Corot*, Willows; 37. *Decamps*, Farmyard at Fontainebleau; *Corot*, *8. Dancing nymphs, 9. Goatherds on the Borromean Islands, 20 (above), Clearing at Ville-d'Avray (p. 335); *99. *Millet*, The winnower (1848); 111. *Rousseau*, Pond and oak-tree. — 70. *Charles Jacque*, Sheep at pasture; *103. *Millet*, Courtyard of his house ('La femme au puits'); 110. *Rousseau*, Footbridge; *Millet*, *104. Shepherdess and sheep (1862), one of his masterpieces, ~~of striking effect~~, 100. Little shepherdess; 10. *Corot*, Road; 101. *Millet*, Woman knitting; *Corot*, 19 (above), The catalpa-tree ('Souvenir de Ville-d'Avray'), *7. Nymph disarming Cupid (1857). — Between the windows, 65. *Isabey*, The Duke of Alva arriving at Rotterdam. — Glass-case with small bronzes, mostly by *Barye*.

Two small adjoining rooms (open daily except Mon. & Wed., 10-12 & 2-5) at present contain the famous collection of eighty-seven *Pastel Portraits by *Quentin de La Tour* (p. xlviii), which belong to the Musée Lécuyer at St-Quentin and were rescued by the Germans from the British bombardment in 1917. A charge of 1 fr. (Fri. 5 fr.) is made for admission, the funds going towards the rebuilding of the gallery.

The door at the end of the main gallery (p. 137) leads to a similar gallery containing the **Collection Schlichting**, bequeathed in 1914 by Baron Basil Schlichting, a Russian nobleman. There is no catalogue. On the right, *Jan Matsys*, Judith. — On the left are several early Italian paintings (freely restored). A glass case contains some excellent Italian bronze statuettes. Farther on: *Tiepolo*, Apollo and Daphne, Humility and Cheerfulness; between the two, *Sodoma*, Love and Chastity (tondo); *Nicolas Maes*, Women bathing; *Rubens*, Ixion betrayed by Juno; *Boucher*, Odalisque; *B. van der Helst*, The Reepmaker family; *Frans Hals*, Portrait of a young painter (1648); two pastel portraits by *Boucher* (Mme. de Pompadour) and *Nattier*; *Greuze*, Innocence enticed by Cupids and pursued by Repentance. — The glass-cases contain valuable snuff boxes, etc., of the 18-19th cent. and miniatures by *Cosway*, *Peter Adolf Hall*, *Blarenberghe*, *Vernet*, *Courtois*, etc. — By the walls are commodes, secretaires, clocks, candelabra, and bronzes of the Louis XV. and XVI. period.

There is no exit from this gallery, and we must return to the Grande Galerie, where we find (in Bay D) the entrance to Room IX of the Small French Rooms (see p. 129).

The chief approach to the **French Paintings** is by the Escalier Mollien (mentioned on p. 93; lift). On the walls of the upper landing is a series of large works by *Eustache Le Sueur*, depicting the life of St. Bruno, founder of the Carthusian order, and painted in 1645-48 for the Chartreuse at Paris. They are remarkable for their simple arrangement, delicate tones, avoidance of superfluous detail, and the enthusiastic expression of the monks' faces. The marble *Resting nymph ('Nymphe à la coquille'), by *Coyzevox* (1686), is one of the sculptor's most charming creations. — Behind is the entrance to the Galerie Française du XVIIe Siècle (p. 140). — The door on the right leads to

Room XIII, containing a few more pictures by *Le Sueur*. A staircase ascends hence to the Collection Camondo (p. 167).

The **Small French Rooms** (*Petites Salles Françaises*), which begin here, are reserved for the early works. We pass through the next two rooms and begin with —

Room X (*Salle des Primitifs Français*; comp. p. xxxix). On the right, *1000. Man with a glass of wine (1456); *Jean Fouquet*, *288. Chancellor Guillaume Juvénal des Ursins (c. 1460), 289. Charles VII. of France; *1004 b. *Avignon School* (2nd half of 15th cent.), Pietà, full of true feeling; *1005 a. *Maître de Moulins* (p. xxxix), St. Mary Magdalene and donatrix. The 15th cent. church pictures include: on the S. wall, 998 (catalogue 998 c), Descent from the Cross, with view of Paris; below, Madonna and the Child writing (c. 1400); to the right, Child praying (end of 15th cent.); to the left, 995. Crucifixion, with the last communion and martyr-

dom of St. Denis (1415; from Burgundy). Between the E. windows, *998a. 'Le Christ du Parlement', a large altarpiece from the Palais de Justice: Crucifixion; on the left, SS. Louis and John the Baptist; on the right, St. Denis and Charlemagne; in the background, from left to right, the Tour de Nesle, the Louvre, Jerusalem, and the Palais de Justice (c. 1475). In a glass-case, *Miniature paintings, including the Coronation of Alexander, and two leaves from the book of hours of Estienne Chevalier (p. 395), by *Jean Fouquet.*

Room IX, which communicates with the Grande Galerie (see pp. 129, 139), contains paintings and drawings of the school of Fontainebleau, i.e. by *Primaticcio, Rosso de' Rossi,* and other Italian artists brought to France by Francis I. (comp. p. xli). — We return through Room X to —

Room XI *(Ecoles Françaises du XVIe Siècle).* On the long walls is a collection of portraits, mostly of small size and by unknown miniaturists. On the N. wall, opposite the entrance, *128, *130. Ascribed to *François Clouet,* Charles IX. and Elizabeth of Austria. The portraits of Francis I. (Nos. 1007, 126; N. wall) and that of Pierre Quthe, the apothecary (*127a; S. wall), a genuine work by *François Clouet* (1562), should be noticed also. Between the E. windows: 155. *Jean Cousin,* Last Judgment, in the style of Michael Angelo. Opposite: 304. *Fréminet,* Mercury commands Æneas to desert Dido (in the style of Bronzino). In the centre of the room are illuminations of the 14-15th centuries.

Room XII *(Ecoles Françaises du XVIIe Siècle).* On the S. wall are ten paintings by the brothers *Antoine, Louis,* and *Mathieu Le Nain,* including an important work (*Peasant family) that in its simple conception and execution affords a remarkable contrast to the general pompousness of French art of the period; also 540. Shoeing smith, 542. The haymakers' return. On the opposite wall are works by *Philippe de Champaigne:* 1947. Self-portrait; 1944. The architects Mansart and Perrault (1656); Angélique Arnauld (p. 324); 1941. Portrait of a little girl.

We return across Room XIII and the upper landing of the Escalier Mollien (p. 139) and turn to the right to enter the —

Galerie Française du XVIIe Siècle (XIV), containing a well selected and arranged collection of French paintings of the 17th cent. and divided by partitions into three sections.

Section I. On the right and left of the entrance are over-lifesize portraits of Louis XIII., crowned by the goddess of Victory, and of Cardinal Richelieu, by *Philippe de Champaigne* (p. xlii); on the right wall, by the same artist, 1934. Mère Agnès Arnauld and Sœur Ste Suzanne (the artist's daughter). Above the king's portrait, 971. Jesus in the Temple (c. 1640); next to Richelieu, 975. Entombment; and, in the corner, 973. Crucifixion, all three by *Simon Vouet,* who competed successfully with Annibale Carracci and Guido Reni and

had Mignard and Le Sueur as his followers. — In this section are important works by *Nicolas Poussin* (p. xlii), each in its turn displaying his versatile gifts: on the left wall, 729. Bacchanal (painted before 1639 for Richelieu), and 704. Eliezer and Rebecca (1648); opposite, 709. Israelites gathering manna (1639). — Nearer to modern taste are the landscapes by *Claude Lorrain* (p. xlii), whose forte was the picturesque treatment of light: on the right wall, *317. Harbour, with the sun veiled in mist (1646); opposite, *313. Harbour at sunset (painted in 1639 for Pope Urban VIII.). — *Eustache Le Sueur*, besides his religious pictures on the staircase (p. 139), is represented by numerous works displaying his talent in other directions: on the left wall, 598-602. The nine Muses; above, 597. Phæthon attempting to drive the chariot of the Sun; opposite, 589. Consecration of the Carthusian church; 588. The former Chartreuse at Paris, with view of Notre-Dame. — High up hang works of the decorative genius *Charles Le Brun* (p. xlvi): on the left, 504. Stoning of St. Stephen (1651), and 497. Angels ministering to Christ in the wilderness; on the right, 514. Hunt of Meleager and Atalanta, and 515. Death of Meleager, both painted in 1658.

Section II. The chief figure here is *Nicolas Poussin:* in the middle of the right wall, 743. Self portrait (1650); on either side, 722. Vision of St. Paul (1650), and 562. *Le Sueur*, Virgin appearing to St. Martin, with SS. Agnes, Thecla, Peter, and Paul. Opposite, by *Poussin:* *743 a. Apollo inspiring a young poet (on the left, the Muse Euterpe; in front, a putto with the Odyssey in his left hand and the Æneid at his feet); to the right, *734. Shepherds in Arcadia; exit-wall, 732. Triumph of Flora. By Poussin also are several landscapes notable for their tones and named after the subsidiary figures: on the entrance-wall, 741. Diogenes throws away his bowl (1648), *740. Orpheus and Eurydice; on the right, 739. Winter, or the Deluge (1664), 738. Autumn, or the Grapes of the Promised Land; on the left, 736. Spring, or the Earthly Paradise, 737. Summer, or Ruth and Boaz, the last four painted for the Duc de Richelieu. — The charm of the pictures (named in the same way) by *Claude Lorrain* lies in the brilliant representation of landscape and water, classical architecture (usually invented), and distant views: on the left, *316. Ulysses escorts Chryseis back to her father (painted in 1648, the figures probably by Filippo Lauri), *314. Reception of Cleopatra by Antony at Tarsus (1647); on the right, 311. The Campo Vaccino at Rome (figures by Jan Miel). — On the entrance-wall: to the left, 78. *Sébastien Bourdon*, The philosopher Descartes (comp. the portrait by Frans Hals, p. 131); farther on, 80. Bourdon's self-portrait; between the two, 60. *Le Valentin*, Concert, in the style of Caravaggio. Finally may be mentioned two large canvases by *Le Sueur:* above, 559. SS. Gervasius and Protasius refuse to sacrifice to Jupiter, 560. St. Paul preaching at Ephesus (1649; the chief figure after Raphael).

Section III. By *Nicolas Poussin* are: on the right, 726. Rescue of the young Pyrrhus by the inhabitants of Megara, 724. Rape of the Sabine women; on the left, 705. Finding of Moses, 730. Bacchanal. — By *Claude Lorrain*, farther on: *312. Rustic festival by the Ponte Molle at Rome; opposite, near the exit, 318. Harbour at sunset, with deep shadows. — By *Jean Jouvenet*, adjacent: 440. The high altar in Notre-Dame; high up, 434. Raising of Lazarus, and opposite, 433. Miraculous draught of fishes, two large compositions (1706). — 978 (next to No. 434), *Simon Vouet*, Faith, a noble female figure, not inferior to similar creations of Guido Reni and Guercino. — Perhaps the chief attractions in this section are three over-lifesize portraits by *Hyacinthe Rigaud:* on the left, *796 b. Bossuet, completed in 1705, the year after the death of the famous ecclesiastic; 782. Philip V. of Spain, painted in 1700 for his coronation; *781. Louis XIV. at the age of sixty-three, in his royal robes, with the sword of Charlemagne (p. 149). — On the wall to the right: 640. *Mignard*, Self-portrait; 482. *Largillière*, Le Brun (1686). To the right, 501. *Le Brun*, Crucifixion with adoring angels ('Le Crucifix aux Anges'), with the royal crown at the foot of the Cross, a late work of artistic importance. Le Brun's other church picture, Mary Magdalene renouncing the vanities of life (opposite), is less attractive. On the left wall, near the exit, *628. *Mignard*, Virgin with a bunch of grapes.

Room XV. The monumental Sèvres vase in the centre, with bronze-gilt mounts, is a typical example of the Empire period. Above the doors are large battle-pieces, which were painted by *Le Brun* in 1661 as designs for Gobelins tapestry but have lost their former celebrity: opposite the entrance, 509. Alexander the Great crossing the Granicus; to the left, 512. Alexander and Porus; on the S. wall, 510. Battle of Arbela; W. wall, 513. Entrance of Alexander into Babylon. Beneath the Battle of Arbela, 638. *Mignard*, The son of Louis XIV. ('Grand Dauphin') and his family. On either side are two large scenes of court life: 679. *Charles Parrocel*, Luncheon at the royal headquarters, 899. *J. B. Vanloo*, Hunt breakfast, both painted in 1737. There are also a few minor examples of *Le Brun* and *Poussin*. — On the E. wall: *Hubert Robert*, 800. The Pont du Gard, a Roman aqueduct, 799. Interior of the Temple of Diana at Nimes, two large architectural pieces; below the latter, 368. *Greuze*, The Emperor Severus reproaches his son Caracalla for attempting to murder him, interesting as an historical painting by this artist, who thereby obtained admission to the Academy in 1769. — Recent acquisitions are exhibited here on easels. — The frescoes in the lunettes of the dome, by *C. L. Müller*, represent the four epochs of French art: St. Louis building the Sainte-Chapelle; Francis I. in a studio; Louis XIV. begins the building of the Louvre; Napoleon I. orders the completion of the Louvre. — The S. door leads to the Salle Française du XIXe Siècle (p. 144).

The **Galerie Française du XVIIIe Siècle** (XVI), or *Galerie Daru*, lies to the E. of Room XV.

Section I. On the entrance-wall: 867. *Louis Tocqué*, Marie Leszczinska, wife of Louis XV. (1740; much superior to Vanloo's portrait, p. 153); above, 853. *Subleyras* (who worked in Rome), Mary Magdalene at the feet of Jesus in the house of Simon the Pharisee (1739), a picture painted for a monastery at Asti in Piedmont, which established the artist's reputation. — On the left wall, 868. *Tocqué*, The dauphin, son of Louis XV. (1739). — Among the historical works of Le Brun's school are, on the right wall (in the centre, above), 885. *J. F. de Troy*, Esther in the presence of Ahasuerus; opposite, 170. *Antoine Coypel*, The same subject; on the left wall, farther on, 167. *Antoine Coypel*, Athaliah, Queen of Judah, is expelled from the Temple by Jehoiada the priest, with the seven-year-old King Joash on the throne to the right (II. Chronicles, xxiii). — Opposite are two large ceremonial paintings (1732): 883. *De Troy*, The first session of the Order of the Holy Ghost under Henri IV.; 895. *J. B. Vanloo*, Foundation of the Order by Henri III. In the middle of the wall, below, 835. *J. B. Santerre*, Susanna in the bath, a modern and truly French conception (1704). On either side are two striking portraits by *Rigaud:* 789. Three unknown persons, 784. Double portrait of the artist's mother. A different æsthetic tendency is seen in the portraits by *Tocqué* and *Vanloo*, which include the latter's well-executed portrait of Diderot (1767), on the exit-wall, in the corner on the right. — In the centre of the left wall, *90. *Chardin* (p. xlviii), Fruit, dog, and parrot ('Le buffet'), a masterpiece (1728); to the left, 668. *Oudry*, Hound guarding dead game (1748). — Among the few landscapes the following are noteworthy: on the right wall, 670. *Oudry*, The farm-house (1750); on the left and right, by *Boucher* (p. xlviii), The mill and The bridge, both painted in 1751.

Section II. In the centre of the left wall, **982. *Watteau* (p. xlviii), Embarkation for Cythera, a masterpiece of wonderful vaporous colouring, painted in 1717 for admission to the Academy; above, 290. *Fragonard*, The priest Coresus sacrifices himself to save Callirrhoe, painted in 1765 as a design for a Gobelins tapestry, which secured the artist's admission to the Academy on his return from Italy. — Opposite, 36. *Boucher*, Vulcan presenting Venus with arms for Æneas, painted in 1757, likewise as a Gobelins design, harmonious and cool in tone, as is also the same artist's fine boudoir-piece, 30. Diana leaving the bath (1742). On either side, *Lancret*, 468. Music lesson, 469. Innocence, painted as 'dessus de porte' for a drawing-room and distinguished for their delicate silvery tones. — On the opposite wall, 34, 35. *Boucher*, Pastoral scenes. — *Chardin* is well represented here, both in refined and original still-lifes and (on the left) in genre-scenes, in which a cooler tone prevails: 91. 'La

mère laborieuse' (Embroidering lesson), *92. Saying grace, both painted in 1740, *90a. Child with a tectotum, and *99. The housekeeper (1739). — Among the paintings, mostly girls' heads, by *Greuze* (p. xlviii), the best-known and most attractive are 372a. The milkmaid, and 372. The broken pitcher (both on the exit-wall).

Section III contains pictures of the second half of the 18th cent. and the beginning of the 19th. The place of honour is given to the dignified work of *Prud'hon* (p. l), who received his training in Italy: in the middle of the left wall, *747. Justice and Revenge in pursuit of Crime (painted in 1808 for the Palais de Justice); to the left, *754. Empress Josephine in the gardens at Malmaison (p. 368); 744 (to the right of No. 747), Crucifixion (his last work; sketch on the entrance-wall); on the exit wall, 746. Assumption (painted in 1816 for the Tuileries; on the entrance-wall, 754. Baron Denon (p. 93), *756. Rape of Psyche (1808), the masterpiece of the 'French Correggio'. On the right wall are two pictures in Prud'hon's style, painted by *Constance Mayer*, the companion of his later years: 620. The happy mother, 621. The deserted mother. — Similar in style is the attractive work of *Mme. Vigée-Lebrun:* *521, 522. The artist with her daughter; 526. Molé-Raymond, the actress; in the right corner of the exit-wall, 524. Hubert Robert. Next, 804. *Hubert Robert*, View of a classical temple. — In the centre of the right wall, *291. *Fragonard*, Music lesson; *Greuze*, 370. The father's curse ("a sermon in paint"), 371. The son's punishment (both of 1765), *369. 'L'accordée de village' or Village bride (1761; to the right of the exit), lacking in tone but, for the sake of its true sentiment, generally recognized as the painter's masterpiece. With this should be compared the large ceremonious family portrait by *Dumont* (1736), Louis XV.'s nurse and her relations (No. 275, in the middle of the right wall). — On the entrance-wall, to the left, 665. *Ollivier*, Tea party at the Prince de Conti's (p. 199; with the ten-year-old Mozart at the piano). On the left wall, 1241, 1243. *François Casanova*, Battle-pieces, painted in 1771. Below and on the exit-wall, landscapes by *Claude Joseph Vernet*, who worked in Italy till 1753: 944. Town and roadstead of Toulon (1756), and 940. Marseilles harbour (1754), part of a series of French ports painted for Louis XV. (comp. p. 166); 921, 923. Fanciful Italian landscapes.

His contemporary *L.G. Moreau* (1740-1806) may be considered the precursor of the Barbizon school (p. lii): 650, 651. Views in the environs of Paris. — The two works by *Louis Léopold Boilly* (1761-1845) are of both artistic and historic interest: *28. Arrival of the diligence, Party at Isabey's studio.

The exit gives on the W. upper landing of the Escalier Daru (p. 116).

We return to Room XV (p. 142) and turn to the left.

The **Salle Française du XIXe Siècle** (VIII), formerly the *Salle des Etats*, may be entered also from the Grande Galerie.

Above the door, *770. *Henri Regnault*, Equestrian portrait of Prim, the Spanish general and statesman, a masterpiece (1868). — To the left, 214. *Delacroix* (p. li), Self-portrait; *Ingres* (p. l), Turkish bath; *Corot*, *'Femme à la perle'; above, 184. *Daubigny* (p. lii), Vintage in Burgundy (1863); *207. *Delacroix*, Dante and Virgil ferried across the lake by Phlegias (youthful work, 1822); *Courbet* (p. lii), *The painter's studio (1855), The spring; 419. *Ingres*, Ruggiero delivering Angelica (painted at Rome in 1819); above, *889. *Troyon* (p. lii), Oxen on their way to the plough in the early morning, a masterpiece of light-effects, landscape-painting, and animal drawing (1855); *147. *Courbet*, Self-portrait, in his youth; *213. *Delacroix*, Capture of Constantinople by the Crusaders in 1204 (painted in 1840); *428b. *Ingres*, Louis François Bertin, the journalist (1832); *827. *Rousseau*, Edge of the forest of Fontainebleau, with evening light, a masterpiece (1855); 423. *Ingres*, Woman at the bath; above, *890. *Troyon*, Return to the farm; *143. *Courbet*, Funeral at Ornans (1851); *613a. *Manet*, Olympia (1865; a protest against the academicism of the 19th century and one of the masterpieces of Impressionism); 144. *Courbet*, Wounded man; 205b. *Decamps*, Defeat of the Cimbri. — *422b. *Ingres*, The odalisque (painted at Rome in 1814); *209. *Delacroix*, Glorification of the Paris revolution of July 28th, 1830; above, 341. *Géricault*, Wounded cuirassier; *Chassériau*, The artist's sisters; *348. *Géricault*, The Derby at Epsom in 1821; *210. *Delacroix*, Algerian women (1843); *138. *Corot*, Morning dance of the nymphs; above, *156. *Thomas Couture*, Romans of the decadence, painted in 1847 and once much admired; *Delacroix*, *Sardanapalus sets fire to himself and his wives after the capture of Nineveh, painted in 1827 and then severely criticized as "a chaos of line and colour", but now recognized as a masterpiece of romantic art and purchased in 1921 for 610,000 fr.; on either side, *426, *427. *Ingres*, Portraits of M. and Mme. Rivière; 145a. *Courbet*, Deer in cover (1866); above, *338. *Géricault*, The raft of the 'Medusa' (1819; comp. pp. 155, 171; spoiled by darkening); on either side, *Millet*, 643. Landscape in spring with a rainbow, *644. The gleaners; 121c. *Chassériau*, Lacordaire, the Dominican writer (d. 1861); *208. *Delacroix*, Massacre on the island of Chios (scene from the Greek War of Liberation, 1822); above, 339. *Géricault*, Cavalry officer of the Imperial Guards; 211. *Delacroix*, Jewish wedding in Morocco; 284. *Hippolyte Flandrin*, Girl. — On the floor of the room: *417. *Ingres*, Apotheosis of Homer, with philosophers, poets, and artists of every age rendering homage, painted in 1827 for a ceiling.

We pass once more through Rooms 15 and 16, descend part of the Escalier Daru (p. 116), and ascend again on the left side, passing the Victory of Samothrace (p. 116), to the —

Rotonde d'Apollon (XXXII), a small vestibule, with ceiling-paintings by *Blondel* (Fall of Icarus), *Couder* (Elements), and *Mauzaisse* (paintings in grisaille). In the centre is a marble vase, copied from an antique in the Vatican, on a mosaic by *F. Belloni*. Around are four antique marble statues. Facing us is the Salle des Bijoux Antiques (p. 149). A superb 17th cent. wrought-iron door (from the Château de Maisons, p. 385) on the right leads to the —

****Galerie d'Apollon**, the finest hall in the Louvre, and one of the most sumptuous in the world. It was built originally in the reign of Henri IV., burned down under Louis XIV. in 1661, and rebuilt from designs by *Charles Le Brun*, who left the decoration unfinished. It was then neglected for a century and a half, but was restored and partly rebuilt in 1848-51 by *Félix Duban*. The decoration is masterly. The paintings, sculptures, and door-panels are admirable in themselves and highly effective as a whole. The name dates from Le Brun, who made a figure of Apollo the central point of his decorations, in honour of the 'Roi Soleil', but the famous *Ceiling-painting of Apollo's Victory over the Python, by *Eugène Delacroix*, was not executed until 1849. The vault is divided into five large fields depicting the periods of the day (beginning at the S. end-wall): Aurora or Dawn, by *C. L. Müller* (1850), after Le Brun; Castor or the Morning Star, by *A. Renou* (1781); then, beyond the Apollo (who represents Noon), Morpheus or Evening, and Night or Diana, by *Le Brun*. Around these are four other paintings (second half of 18th cent.) representing the seasons, and twelve medallions in grisaille portray the months. On the vaulting above the entrance is the Triumph of the Earth (Cybele), by *J. Guichard*, after Le Brun. The vaulting over the window, Triumph of the Waters (Neptune and Amphitrite), is by *Le Brun* himself. The panels of the walls are adorned with twenty-eight portraits of French kings and artists, in modern Gobelins tapestry. — The door at the end, on the right, opens into the Salon Carré (p. 121).

The superb tables and other furniture in the centre of the hall and around it date chiefly from Louis XIV., to which period belong also the *Show Cases containing **Gems, Jewellery, and Enamels.** The collection of enamels is the finest in Europe. Catalogue ('Orfèvrerie du Moyen Age au XVIIe Siècle'), by J. J. Marquet de Vasselot (1914), 2 fr.

Case I (in the middle). Top Row. *1003, *1005. Flagons in sardonyx (16th cent.); 288. Vase-handle of enamelled gold (16th cent.). — Middle Row. *Renaissance (Italian) trinkets with pearls and enamels. On the side away from the windows: 366. St. Paul, in painted crystal (Flemish; 16th cent.). — Lower Row. Other trinkets, small French, Italian, German, Byzantine, and other enamels; ornaments in enamelled gold.

Case II: Church-vessels of the Gothic period, vases in enamelled gold, etc. Top Row. At each end, 463, 464. Enamelled Venetian basins; *26. Reliquary for an arm of Charlemagne, with Christ between SS. Peter and Paul and, on the sides, the Emperors Conrad and Frederick Barbarossa (the donor), Cologne work of the 12th cent., from the cathedral treasury at Aix-la-Chapelle; *69. 'Coffret de St. Louis', from the Abbaye du Lys (Limoges; 13th cent.); *425. Rape of Deianeira by the Centaur Nessus, after Giovanni Bologna, *445. Woman on a galloping horse, both German goldsmiths' work of the 17th century. — Middle Row, next the window. *166. Reliquary for the arm of St. Louis of Toulouse (Italian; c. 1338); 458. Venetian pax (beginning of 16th cent.); 23. Cross-reliquary from the abbey of St-Vincent at Laon (French; end of 12th cent.); *125. Bust-reliquary of St. Martin (French; 14th cent.), from Soudeilles, presented by Mr. Pierpont Morgan in 1911; *147. Reliquary in the form of an altarpiece (French; 15th cent.). — Lower Row. 121, 122. Two reliquaries in the form of angels, from the chapel of the Order of the Holy Ghost in the Louvre (1579-85); between them, German monstrance (early 16th cent.). On the window-side, 447. Italian pax (c. 1500); 151. Reliquary in the form of St. Lawrence on the gridiron (French; 14th cent.); to the right, reliquary of St. Henry of Bavaria (Saxon; 12th cent.). At the other side of the cabinet are enamelled vases, reliquaries, Polish and German goblets, rock-crystal vases, monstrances, ciboria, and cups.

Case III. Chiefly objects of the 16th cent.: 858. Ewer of crystal, with silver-gilt base and cover, adorned with foliage and gems (French; 16th cent.); 1015. Vessel of sardonyx; *219. Pax in silver-gilt, with translucent enamels (Italian, late 15th cent.; from the chapel of the Holy Ghost); 856, 849. Two urns of basalt and agate once owned by Cardinal Mazarin; *Rings.

Case IV. Objects of the 16-17th centuries. Top Row. *990. Cup of the time of Louis XIV., in lapis lazuli mounted in gold and enamel; precious vessels in crystal, with chased ornamentation (to be seen also from the other side). — Middle Row. *787. Christ at the column, a statuette of green jasper on a superb pedestal (17th cent.); busts of Roman emperors, with heads in precious stones; *821. Agate cup adorned with cameos, and other drinking-vessels of the 16th century. — Lower Row. Fine cups of the 16th cent., one (No. 991, at the right end) in lapis lazuli, adorned with rubies; at the left end, 964. Tray adorned with pearls (end of 16th cent.).

Case V contains the **Crown Jewels**, reserved when the others were sold in 1887. Among these are: the **Regent*, perhaps the finest diamond in the world, weighing 136 carats (nearly 2 oz.). To the right, the *Hortensia* (wrongly called the 'Mazarin'), with five facets. Behind, to the left, facsimile of the *Crown of Louis XV.* (imitation jewels); to the right, *Crown of Napoleon I.* (1804), a

copy of Charlemagne's crown (with antique cameos). To the left of Louis XV.'s crown, the *Côte de Bretagne*, a large ruby cut in the shape of a dragon by Jacques Guay (p. 203); on the other side, the 'Dragon Brooch', in pearl and enamelled gold. In front, the sword of Charles X., executed by F. Bapst, and set with gems; a watch taken from the Bey of Algiers in 1830; insignia of the Danish Order of the Elephant. To the right, a brooch of the 16th cent., with diamonds reset by A. Bapst in 1856.

Case VI. Objects of the 16-17th centuries. Top Row. Ewers in rock-crystal; 945. Basin in green jasper. — Middle Row. At the right end, *1008. Cup adorned with a sea-horse and a lizard; *997. Antique vase, beautifully mounted as a ewer; *1007. Cup of sardonyx, with handle in the shape of a dragon enriched with diamonds, rubies, and opals; on the side next the windows, and at the left end, cups and ewers of sardonyx, agate, and green jasper.

Table. *Shrine of St. Potentinus (German, early 13th cent.).

Case VII, at the end, to the left. On the left, 4. The holy women at the Sepulchre, a silver-gilt plaque from the abbey of St-Denis (Byzantine; 12th cent.); *12. Paten, in serpentine, inlaid in gold with eight fishes (9th cent.); *67. Ciborium of enamelled and gilded copper (Limoges; c. 1225). — In the centre, *19, *20, *21. Antique vases from St-Denis, altered in the 12th cent., one of sardonyx, the second of porphyry in the shape of an eagle, the third of rock-crystal; *13. Case for holding the Gospels, from St-Denis (French; 11th cent.). To the right, 167. Chalice in enamelled silver, with scenes from the Passion on the base (Spanish; 14th cent.).

In front of the end-window: *150. Madonna, silver-gilt, presented to the abbey of St-Denis in 1339 by Queen Jeanne d'Evreux, with scenes from the life of Christ on the base in enamel.

Case VIII, at the end, to the right. 415. Chased gold casket, said to have been presented by Mazarin to Anne of Austria; 277. Herald's staff, with reliefs of the ceremonies of the Order of the Holy Ghost.

The cases near and opposite the windows contain ***Enamels.**

Enamel is a kind of glass, coloured with metallic oxides, used to decorate plates of metal. It may be either transparent or opaque. Enamels are termed *Cloisonné* when the glaze is deposited in sections formed by thin metal partitions (cloisons) following the outlines of the design; *Champlevé* when the compartments are sunk into the plate; *Translucide* when the design is incised on the plate and covered with transparent enamel; and *Painted* (peint) when the plate is entirely covered with enamel. Cloisonné and champlevé enamels were made by Byzantine and mediæval artists; the translucent process was not invented until the 14th cent.; while painted enamels date only from about 1520. The enameller's art was practised in France, especially at Limoges, as early as the 12th cent.; it culminated in the 16th, and died out in the 18th. The most famous artists in enamel were *Nardon Pénicaud*, *Léonard Limousin*, *Jean* and *Pierre Courteys*, and *Pierre Reymond* (see also p. 274).

By the First Window, near the entrance: Enamels of the 10th-13th cent.; in the centre, a cross (Limoges, 12-13th cent.); on the

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right, 1, 2, *5, *6, 7. Byzantine enamels; on the left, 14, 15. The earliest Western enamels (end of 11th cent.). The further development of the art is shown by specimens from the Rhine (especially Cologne), the Meuse, and Verdun. — Second Window: Champlevé enamels of the 12-13th cent. (Limoges); 93. Figure of Christ on a plaque in gilt bronze, chased (13th cent.); 71. Cross signed by *Garnerius* (Jean Garnier); 72. Cross with personification of the Moon above the figure of Christ. — Third Window. Objects used in the coronation of the kings of France: 16. 'Charlemagne's sword' (end of 12th cent.); 120. Mantle clasp (14th cent.); 18. Golden spurs (12th cent.); *149. Charles V.'s golden sceptre (14th cent.); 17. 'Hand of Justice' of the Capetian kings, much altered in 1804; *1014, 1000. Mirror and sconce of Marie de Médicis, set with cut and engraved sardonyxes and agates. — Fourth Window. *Goldsmiths' work: medallions with miniatures, rings, chains, crosses, pendants, and other ornaments enamelled or set with pearls and gems. — Fifth Window: Limoges (16th cent.) and Italian (late 15th cent.) enamels; 465. Self-portrait by *Jean Fouquet* (p. xxxix). — Seventh Window: *Limoges enamels by the *Pénicauds*. — Eighth to Twelfth Windows: Limoges enamels by *L. Limousin, P. Reymond, Jean de Court, Couly Noailher*, and *Suzanne de Court*.

Cases XIII-XVII, opposite the windows, contain further Limoges enamels, mostly by *P. Reymond, P. Courteys*, and *L. Limousin*. In the 1st and 2nd cases, plates and dishes, caskets, cups, and portraits. Beyond the 2nd, under glass, 466-477. Triptych, in twelve sections, representing scenes from the life of Christ, by *Monvaerni* (2nd half of 15th cent.); in the 3rd case, *L. Limousin*, *543. Portrait of Anne de Montmorency (p. 392; 1556), *534, *535. Altarpieces from the Sainte-Chapelle (1552-53). In the case nearest the entrance, *270, *271. Buckler and morion of Charles IX. in gold and enamel (16th cent.); 286, 287. Silver ewer and platter in repoussé and chased Flemish work (Expedition of Emperor Charles V. against Tunis in 1536); 337. Goblet (Strasbourg; 1598). To the left, 519. Scenes from the Æneid, eleven plaques (c. 1530).

We return to the Rotonde and thence (right) enter the —

Salle des Bijoux Antiques, adorned with a ceiling-painting by *Mauzaisse:* Time showing the ruins that he causes and the works of art he brings to light. In the spandrels are the Seasons.

The **Treasure of Boscoreale,* in the glass-case in front of the middle window facing the Seine, consists of ninety-four articles in silver (cups, ewers, vases, casseroles, ladles, and other table utensils) found in the Villa Boscoreale, which was overwhelmed by the same eruption of Vesuvius that destroyed Pompeii (A.D. 79), and presented to the Louvre by Baron Edmond de Rothschild. They are of Græco-Alexandrine and Roman workmanship of the 1st cent.

B.C., richly decorated and in a marvellous state of preservation. — In other cases are necklaces and ear-rings in gold, amber, and glass; the narrow golden fillets ('bractées') were sewn on to garments as ornaments. Between the windows are silver statuettes and two large coloured reliefs of the Triumph of Dionysus and Ariadne. — The 2nd central case contains signet-rings, some all of gold, others with precious stones; gold bracelets and fibulæ. Above are a Gallic helmet of gilded bronze; a conical Etruscan helmet with wings and a garland of gold; a tall head-dress of gold, with geometrical decoration; a gilded bronze helmet; and three golden diadems. — In the show-cases on either side of the window facing the courtyard: on the left, cut stones and scarabs; on the right, silver dishes and ladles, some with Latin inscriptions. — The wall-case by the exit contains necklaces and pendants of gold and coloured paste, some of Greek workmanship; a silvered bronze statuette of Tyche (Fortune), silver masks, and a silvered folding chair, from Ostia; a large silver vessel from Emesa (now Homs) in Syria, with the heads of Christ and the Apostles in relief, and a silver box with Biblical scenes.

The **Salle des Sept-Cheminées** (III), or *Salle David*, contains French pictures (end of 18th and beginning of 19th cent.) by *Jacques Louis David* (p. l), his pupils, and contemporaries.

Left: *David*, *199. Mme. Récamier (of classic beauty), *197b, *197a (to the left and right of the last), Mme. and M. Sériziat, sister-in-law of the artist and her husband; above, 187. Leonidas at Thermopylæ. On either side of the last, *Baron Guérin*, 393. Marcus Sextus, proscribed by Sulla, returns home to find his wife dead (painted in 1799 and much admired in its day, i.e. at the end of the Terror), 399. Aurora and Cephalus. — 360. *Girodet-Trioson*, The Deluge; 135. *Cochereau*, David's studio; *391. *Gros*, Bonaparte at Arcole. — Next, several portraits by *David*: 199a. Mme. Chalgrin, 196, 197. M. and Mme. Pécoul, Catherine Tallard (1795); above, The Luxembourg Gardens (1794). — Above, by *Gros:* *389. Napoleon at the Battle of Eylau; 392. Portrait of Alcide de la Rivallière. *David:* 202. Self-portrait, in his youth; 192. Belisarius asking alms. — *202bis. *David*, Coronation of Napoleon I., ordered by the Emperor, who paid 75,000 fr. for it (1807). — *Gros:* 391a. Christine Boyer, first wife of Lucien Bonaparte, 392a. General Fournier-Sarlovèze. — *David:* above, 189. Oath of the Horatii (1785), 193. Minerva and Mars (youthful work), 200. M. and Mme. Mongez, *200a. Mme. Morel de Tangry with her two daughters, 198. Pope Pius VII. (1805), 194. Paris and Helen, The actor Wolf. — 336. *Gérard*, Comtesse Regnault de St-Jean d'Angély; above, *388. *Gros*, Bonaparte in the plague-hospital at Jaffa (1804).

The doors in the E. wall lead to the *Musée de la Céramique Antique:* that on the right to Rooms A, B, C, etc. (see p. 161), that on the left to the Salle de Clarac, which is adjoined by Rooms K, L, M (see p. 163).

The **Salle Henri-Deux** (II), badly lighted, has a ceiling-painting by *Blondel:* Dispute between Poseidon and Athena. It is hung with French works of the 19th century. Right: 328. *Gérard,* Psyche receiving the first kiss of Cupid, a picture that enchanted the artist's contemporaries; *188. *David,* The Sabine women interposing between the Romans and the Sabines, an important classical work, formerly highly esteemed (1799); 362. *Girodet-Trioson,* Burial of Atala (from the story by Chateaubriand; 1808); 675. *Pagnest,* General de Salle; 395. *Guérin,* Hippolytus falsely accused by his stepmother Phædra. — *Guérin:* 396. Pyrrhus protecting Andromache and her son Astyanax; 397. Æneas recounting to Dido the fall of Troy; 397bis. Sketch for the last. — 333. *Gérard,* Portrait of Canova; above, 768. *J. B. Regnault,* Education of Achilles; 361. *Girodet-Trioson,* Endymion visited by Diana in the form of a moonbeam. Fine view from the W. window.

The **Salle La Caze** (I) contains part of the valuable collection bequeathed by Louis La Caze (see p. 92; catalogue 75 c.): French 18th cent. paintings of the time of Louis XIV. (Rigaud, Largillière), in the rococo style (Watteau, Lancret, Pater, Boucher), and of the realistic school (Chardin).

The smaller Flemish works belonging to the collection are hung in the small rooms round the Rubens Gallery (p. 135), the two important pictures by Velazquez and Rembrandt in the Grande Galerie (pp. 130, 131). The large decorative paintings of the Rubens school are hung high up on the walls of this room. On the N. wall is a portrait of the donor. The pictures on the E. and W. walls are divided into three groups by pillars. Our description begins with the E. wall, near the entrance from the Escalier Henri II. (p. 100) and crosses to the W. wall at the S. end of the room, so that a visitor entering from the Salle Henri II. can also follow it by turning to the left.

East Wall. First Group: 765. *Jean Raoux,* Woman reading a letter; 1946. *Philippe de Champaigne,* J. A. de Mesmes, President of the Parlement; 961. *Antoine Vestier* (d. 1824), Young woman; *Simon Vouet,* 980. Rhetoric, 981. The chaste Susanna; 791. *Rigaud,* Cardinal de Polignac (1715); 174. *Antoine Coypel,* Democritus, in artistic treatment akin to the later portraits of Fragonard. — Second Group: *548. *Le Nain,* Peasants' repast (1642; comp. p. 140); above, 537. *François Le Moyne,* Hercules and Omphale (1723); *491. *Largillière,* The painter with his wife and daughter; above, 769. *J. B. Regnault* (d. 1829), The Three Graces; 1476. *Romanelli,* Venus and Adonis. — In the lower row on this and the opposite wall are a number of charming boudoir-paintings by *Boucher, Fragonard,* and *Pater,* which are among the gems of the La Caze Collection. — Third Group: 1945. *P. de Champaigne,*

Provost of the Merchants and Aldermen of Paris (1650), each person cleverly individualized; below, 104. *Chardin*, Monkey as a painter; 1247, 1248. *François Casanova* (d. 1802), Two cavaliers; 50. *Boucher*, Young woman; 659. *Nattier*, Mlle. de Lambesc as Minerva summoning her brother the Comte de Brionne to adopt a military career; *Greuze*, 382. Self-portrait, 379. Fabre d'Eglantine, the poet (executed under the Terror), and other portraits.

West Wall. First Group: in the corner on the left, 335. *Gérard*, Empress Marie Louise; excellent still-life paintings by *Chardin;* 296. *Fragonard*, Music (signed 'Frago' and dated 1769); 986. *Watteau*, Assembly in a park. — Second Group: in the centre, *983. *Watteau*, Gilles and other characters of the Italian Comedy at Paris; *Fragonard*, 298, 297. Portraits, one entitled Inspiration, the other Study, 300 (to the left), Mother playing with her child, 293. Women bathing; *Watteau*, 988. Judgment of Paris, 992. Pastoral, 991. Jupiter and Antiope, 990. Autumn. — Third Group: *Chardin*, *Still-life paintings (114. Kitchen table, 111. Household utensils, 113. Silver cup, 112. Pears and a glass of wine); 295. *Fragonard*, 'La chemise enlevée'; 792. *Rigaud*, Portrait of the eight-year-old Duc de Lesdiguières; *Hubert Robert*, 815. Waterfalls at Tivoli, 812. Fountain at the Villa Medici in Rome, and other Italian landscapes; at the end of the wall, 870. *L. Tocqué*, Portrait of a man.

The N. door of the Salle La Caze gives on the landing of the *Escalier Henri II*, in the Pavillon Sully, whence we may descend to the Salle des Cariatides or the exit (see pp. 100, 116). The staircase ascends to the collection of Smaller Oriental Objects on the second floor (p. 166).

Between the two staircases in the *Pavillon Sully* or *Pavillon de l'Horloge* is the former royal chapel, now containing the **Antique Bronzes**, a large collection of Greek and Roman statuettes, weapons, and other objects. Adm., see p. 91. Catalogue by A. de Ridder (1913), **1 fr. 75 c.**

In the vestibule are a well-preserved statue of Apollo in gilded bronze, found at Lillebonne (Seine-Inférieure; No. 37), and portrait-busts of the Roman imperial age, some of them remarkably realistic. In two of the windows is a collection of German stained glass of the 16th cent., with coats-of-arms and groups of figures.

The main room is entered by a door with a beautiful iron screen. Near the entrance is a glass-case with bronzes found in France. In the two tall floor-cases on the right and left are large bronze vessels and, below, statuettes of gods, heroes, satyrs, Lares, genii, and children, arranged on the right in representative groups and on the left according to the countries of origin (Etruria, Greece, Syria, and Egypt). — The central octagonal case contains Etruscan vessels with engraved figures and, below, stamps, keys, and various instruments. Adjacent, on the window side, *2. Archaic Apollo of the 5th cent. B.C., found at Piombino (Etruria). — By the window-wall,

statuettes and busts. Near the middle window: on the right, *4. Head of a youth from Benevento, a Greek original of the 5th cent. B.C. (eyes once inlaid); in the centre a case of Greek vessels and statuettes, including, on the lowest shelf, 183, 184. Hero and Ephebus, Greek originals of the finest workmanship, dating from the end of the 5th cent. B.C. On either side are cases of Greek and Etruscan mirrors. By the left window is a large Hellenistic portrait-group of a boy and girl as Eros and Psyche (from Asia Minor). — In the wall-cases, vessels and vase-handles, candelabra, lamps, helmets, shields, and weapons of attack.

Beyond the Antique Bronzes is the landing of the *Escalier Henri IV* (lift), likewise in the Pavillon Sully, whence we may descend to the modern sculptures or the exit (see pp. 111, 116). The staircase ascends to the Smaller Oriental Objects and the Musée de Marine on the second floor (p. 166).

The ***Furniture of the 17-18th Centuries** occupies rooms formerly used for meetings of the Council of State, with appropriate ceiling-paintings. Catalogue by C. Dreyfus (1922), 5 fr.

I. **Salle Louis XIV.** On the floor is a carpet from the royal factory of the Savonnerie (p. 326), intended for the Galerie d'Apollon. On a column, 1316. Porphyry bust of Alexander the Great, by *Girardon*. Left and right, 110. 111. Bases of two armoires, one with Apollo and Marsyas, the other with Apollo and Daphne, in inlaid work, both by *Levasseur* (in imitation of the Boulle style). Inside the barrier are several pieces of *Furniture by *Boulle* (p. xlvi): 5, 4 (against the wall), Armoires of ebony with bronze mounts; 8. Secretaire (on it, 422. Chinese vase in bronze mounting). In the centre, 21. Round table of red porphyry, with carved and gilded feet; on it, a superb Italian bronze, Jupiter on an eagle casting thunderbolts at the Titans. To the left of the entrance is a Gobelins tapestry representing *Parnassus, after Raphael (end of 17th cent.). On the exit side, *Finding of Moses, in Louvre tapestry (comp. p. 229), after *Simon Vouet* (era of Louis XIII.); on either side, 269. Spring and Summer, 270. Autumn and Winter, of the 'Arabesque Months' series (Gobelins; Louis XIV. period). — The ceiling represents France victorious at Bouvines (p. xix), by *Blondel*. The paintings above the doors are by *Blain de Fontenay* and *Vouet*.

II. **Salle Louis XV.** On the large carpet from the Savonnerie, *56. 'Bureau du Roi Louis XV' (1769), cabinet-work by *Oeben* and *Riesener*, bronze mounts by *Duplessis*, *Winant*, and *Hervieux;* *36. 'Bureau de Vergennes', by *Migeon* (on it, Chinese vases with bronze mounts); bureau of the Abbé Terray (period of Louis XV.); 31. Bureau by *Cressent*, of the Regency period. Against the wall opposite the entrance, 57. Bureau by *Riesener;* on it, 321. Clock with a camel-driver. Above, 900. *Carle Vanloo*, Marie Leszczinska, queen of Louis XV. On the chimney-piece is a bust of Mme. du

Barry, by *Pajou* (1773); above, *658. *J. M. Nattier,* Mme. Adélaïde de France. Between the windows are four Gobelins tapestries on a rose ground, by *Neilson* (after Boucher and Jacques), woven in 1757; on the entrance and exit walls are four others, representing the story of Rinaldo and Armida and the myth of Cupid and Psyche, after *Coypel* and *Belle.* The paintings above the doors are by *Boucher* and *Vernet.* The glass-cases in front of the windows contain the Lenoir Collection of snuff-boxes and bonbonnières. By the walls, *Furniture upholstered in Beauvais tapestry after *Boucher* and *Oudry* (c. 1760). — On the ceiling: France receiving the constitution from Louis XVIII., by *Blondel.*

III. **Salle Louis XVI.** On the entrance-wall, 820. *Roslin,* Homage to Cupid; below, 156. Commode with Wedgwood plaques (period of the Directoire). Then 282. Nuptials of Angelica and Medoro, Gobelins tapestry after *Coypel;* below, 89. Commode by *Riesener;* farther on, 266. *Drouais,* Charles X. and his sister as children. Next wall, 55. Cavalry engagement, after *Casanova* (Beauvais tapestry in a gilt Louis XV. frame). Exit-wall, 272, 273. Two Gobelins representing March and June (end of 18th cent.); below, 99, 98. Two commodes by *W. Benemann,* with medallions in Sèvres porcelain. In the centre of the same wall, 459. Sèvres vase, with bronze-gilt mounting, by *Boizot* and *Thomire* (1783); to the right and left, two sphinxes in terracotta, with busts of fashionable ladies of the Louis XV. period. In a glass-case in the centre of the room, 460, 461. Sèvres vases; 465. Candelabrum commemorating the Declaration of the Independence of the United States, the bronze parts by *Thomire;* two terracotta groups by *Clodion;* blue-green Chinese porcelain with French bronze mounts, including a perfume-spray (449) that belonged to Marie Antoinette; two terracotta models for vases by *Clodion;* 466. Ewer and basin owned by Mme. du Barry. Above the doors, Dogs and still-life, by *Desportes.* — Ceiling-painting: Triumph of Justice, by *M. Drolling.*

IV. **Salle Louis XVI.** Carpet from the Savonnerie (see p. 153); Louis XV. furniture from the Collection Thomy-Thiéry (p. 165). On the entrance-wall, two Gobelins tapestries (February and September). Opposite, two other Gobelins after *P. J. Perrot* (1727). On the chimney-piece, 323. Clock with the Rape of Europa, in bronze; 350. Bronze candelabra (Faun and Bacchante), by *Clodion.* In the centre, *37. 'Bureau de Choiseul', in Chinese lacquer with chased mounts. In front of the left window: *146. Bed with silk embroidery (Lyons; Louis XVI. period); *83. Small work-table of Marie Antoinette's, with bronze mounts attributed to *Gouthière* (1781). — Ceiling-painting: Divine Wisdom dictating laws to kings and legislators, by *Mauzaisse.*

V. **Salle Louis XVI.** On the walls, Gobelins after *Giulio Romano* (Louis XIV. period): 251. Wedding of Psyche, 256. Bath

of Cupid and Psyche, 252. Dancing nymphs, 254. Dancing shepherds and shepherdesses. On the chimney-piece between the doors, 397. Musical clock with bas-reliefs and a Bacchante resting, in marble, by *Clodion*. Furniture by *Benemann*, *M. Carlin*, and others (Nos. 105, 106, beneath the dancing nymphs and shepherds, bear Marie Antoinette's initials); clocks. In the centre, on a large Savonnerie carpet: bureaux by *Benemann* and *Riesener*; 80. Lady's secretaire by *Weisweiler* and *Gouthière*, once owned by Marie Antoinette; near it, 73. Bureau by *Levasseur*, with bronze statuettes of Voltaire and Rousseau. In a glass-case in front of the windows: two bas-reliefs in wax, by *Clodion*, and miniatures. — Ceiling-painting: Triumph of Marie de Médicis, by *Carolus-Duran*.

The door to the left leads into a gallery containing a selection of the Louvre collection of *Drawings (c. 40000 in all).

The door to the right leads to an Ante-Room (No. 1 on Plan, p. 149) containing a bust of Marshal Saxe, by *Mouchy*, and a monument to Mme. Favart, by *Caffieri* (1774). Beyond is a series of small rooms, the first two of which (Rooms 2 and 3) are devoted to an exhibition of drawings.

The following rooms contain **French Paintings** of the first half of the 19th cent., forming the continuation of the main collection (p. 144). Room 4. Water-colours by *Ingres*, *Géricault*, *Delacroix*, *Manet*, *Millet*, *Daumier*, and others. — Room 5. Left, 416. *Ingres*, Virgin adoring the Host; 363. *Gleyre*, Lost illusions; 333. *C. Dutilleux*, Child and butterfly. — Room 6. 772. *Regnault*, Comtesse de Barck (1869); *Ingres*, Women bathing (harem scene), 428c. Venus Anadyomene; 342. *Géricault*, Wounded cuirassier; 146a. *Courbet*, 'Le Ruisseau du Puits-Noir'; *Géricault*, 340. Officer of the Guards, First sketch for the Raft of the Medusa (p. 145); *Corot*, *Lady in blue; 146. *Courbet*, Deer in the forest. — Room 7. *147a. *Courbet*, The wave; 141. *Corot*, Landscape near Mortefontaine (p. 391); *Ingres*, 424. The Sistine Chapel, 418. The composer Cherubini (1842); *Delacroix*, Hamlet and Horatio; *141b. *Corot*, Italian landscape (Castel Gandolfo); 841. *Ary Scheffer*, SS. Augustine and Monica; 958a. *Horace Vernet*, The painter Isabey; 217a. *P. Delaroche*, The young martyr; *Winterhalter*, Empress Eugénie. Collection Arconati-Visconti, see p. 157.

Beyond Room 7 are **French Water Colours, Pastels, and Drawings.** Room 8. Water-colours by *Louis Nicolas* and *Henri Joseph van Blarenberghe* (1716-94, 1741-1826). — Room 9. Pastels by *Rosalba Carriera*, *Quentin de La Tour* (p. 138), *J. B. Perronneau*, *Chardin*, *Boucher*, and others, and miniatures. — Room 10. Miniatures and drawings by *J. B. Isabey* (1767-1855), including a sketch for a Coronation of Napoleon I. (comp. the painting by David, p. 150). — Room 12 (beyond the ivories, p. 156). Drawings by *Watteau*.

Room 13. **British Paintings.** To the left, 1818d. *Romney*, Self-portrait; 1812. *Charles Howard Hodges* (1764-1837), Portrait of

a woman; 1817. *Raeburn*, Naval pensioner; *1805bis. *Richard Parkes Bonington*, The old governess; 1816a. *Henry Wyndham Phillips* (1820-68), The poet Lamartine; 1801. *Beechey*, Brother and sister; 1816. *Opie*, Lady in a white dress; *Hoppner*, 1812b. Mother and son, 1812a. Countess of Oxford; *Raeburn*, 1817a. Hannah More, the religious writer, 1817b. Mrs. Allan Maconochie of Meadowbank and her child. — Room 14. *William Etty*, Odalisque; 1807. *Constable*, The rainbow; 1814a. *George Morland*, Stable interior; *1817c. *Raeburn*, Captain Hay of Spot; 1806. *Constable*, The cottage; 1818a. *Reynolds*, Portrait of a lady; *1813a. *Lawrence*, John Julius Angerstein and his wife (Angerstein was "the father of Lloyd's", and his collection of pictures formed the nucleus of the National Gallery); 1809. *Constable*, Hampstead Heath; 1818b. *Reynolds*, Master Hare; 1818a. *Romney*, Sir John Stanley; 1808. *Constable*, Weymouth Bay.

The rooms on the N. side of the first floor include also part of the ***Mediæval, Renaissance, and Modern Objects of Art** (comp. p. 158), reached direct by the Escalier Asiatique (p. 104).

Room 16, near the staircase, contains French Faïence. Catalogue, by G. Migeon (1901), 4 fr. On the left of the entrance, large dishes, ewers, etc., from Rouen and Nevers (17-18th cent.). By the N. wall, dishes and figurines by *Bernard Palissy* and his school (16-17th cent.); busts of Summer and Spring in Rouen ware (by the windows, Autumn and Winter). By the E. wall, Rouen and Delft ware (17-18th cent.); faïence by Bernard Palissy; and faïence from St-Porchaire (known as 'Henri-Deux' or 'Oiron' ware; 16th cent.). On the window side, Marseilles, Moustiers, Sceaux, and Niederviller ware (18th cent.). In the central case, Rouen ware (17-18th cent.), etc.

Room 15 contains the ***Donation Rothschild**, a collection of religious objects presented by Adolphe de Rothschild in 1902. On the back-wall is a fine Flemish 15th cent. tapestry, representing the Miracle of the loaves. The gems of the collection are a Flemish reliquary-triptych from Floreffe abbey (1254); a rosary with enamelled Scenes from the Passion in eleven agate beads (French; 16th cent.); numerous paxes (Italian, Flemish, and German); and a marble relief, Madonna and Child, by Agostino di Duccio (Florence, c. 1470). — We cross Rooms 14, 13, and 12 (see above and p. 155).

Room 11 contains mediæval ***Ivories**. Illustrated catalogue by E. Molinier (1896), 5 fr. In the 1st large case are the oldest specimens (Byzantine, Italian, German, etc.; 9-12th cent.). In the 2nd are single leaves, diptychs, triptychs, and statuettes of the best period of the French ivory-carver's art (13-14th cent.). The Madonna statuettes are especially beautiful. Also a harp (c. 1400). In the central case: *53. Virgin and Child, from the Sainte-Chapelle (14th cent.); 244. Descent from the Cross (13th cent.); *50. Coronation of the Virgin, with two angels (13th cent.); Virgin, from an An-

nunciation group (14th cent.); *52. Saddle-bow (Central Italy; beginning of 14th cent.). By the 2nd window are French tablets, combs, and mirror-backs, with scenes from mediæval romances, etc. (14-15th cent.). Between the windows: 112. The Poissy Altar, of bone and marquetry, over 6 ft. in height, Italian work of the end of the 14th cent., with seventy-one reliefs (in the centre, Story of Christ; on the left, John the Baptist; on the right, St. John the Evangelist). — In the windows, 13th cent. stained glass; on the walls, French and Flemish tapestries (15-16th cent.).

The **Collection Arconati-Visconti**, adjoining Room 7, contains few works of artistic importance (catalogue 4 fr.).

On the left wall: 24, 25. Pages, by *Antonio Rizzo* (Venice; 15th cent.); *20. *Desiderio da Settignano*, Jesus and the young St. John, a round marble relief (15th cent.); 3, 4. *School of Domenico Ghirlandaio*, Portraits of a man and woman. Opposite the windows: *Chest, attributed to *Hugues Sambin* (Dijon, c. 1580); to the left, 17. *Quentin de La Tour*, Pastel portrait of a child; in the corner to the left, statue of a Madonna and Child (14th cent.). On the E. wall: 5. *Ambrogio de Predis* (Milanese school, c. 1500), Profile portrait of Bianca Maria Sforza, second wife of the Emperor Maximilian I. — In an adjoining room on the left are drawings, water-colours, bronzes, and a few souvenirs of the sculptor Barye (p. lv).

The **Collection Thiers**, bequeathed by President Thiers (d. 1877), occupies two rooms to the E. of the last.

In the ante-room is a fine inlaid door. — First Room. Four 'Chasses de Maximilien' tapestries, after *Van Orley* (Brussels, c. 1630; comp. pp. 229, 393); in the glass-case by the middle window, small Italian bronzes and two terracotta angels after *Verrocchio*. — Second Room. Another Maximilian tapestry and a Gobelins (17th cent.); on the right of the exit, portrait of Thiers by *Bonnat*; large collection of porcelain. — An adjoining cabinet contains drawings by *Prud'hon*.

The Escalier Asiatique mentioned on p. 104 ascends to the continuation of the Asiatic antiquities, on the first floor of the E. wing. On the landing are late-Etruscan sarcophagi. A passage on the right of the ante-room leads to the Escalier Thomy-Thiéry (p. 164).

Directly opposite the Escalier Asiatique and behind the colonnade of Perrault (p. 89) is the continuation of the **Asiatic Antiquities** (comp. p. 102), in three rooms known as the *Salles de la Chaldée et de la Susiane*. The exhibits in these rooms are the smaller objects discovered by French excavators in the last fifty years; they are more interesting as documents of a primitive civilization than for their artistic value. The following description mentions only the objects of more general interest.

Room I (VI). In front of the entrance, statuette of Gudea, patesi (i.e. princely priest) of Shirpurla. In the wall-case to the left are Græco-Buddhist sculptures from the Punjab, showing the influence of Hellenistic art traceable to the expedition of Alexander the Great (comp. p. 115), and Græco-Roman sculptures from Palmyra (p. 104). — The floor-case opposite contains statuettes of deities,

ornaments, and utensils of the Hittites, Phœnicians, and other neighbours of the Israelites. — In the wall-case between the windows on the left are Phœnician terracotta figures, some from Carthage, but mostly of the later period when the influence of Greek art was manifesting itself. — Most of the exhibits are the results of excavations at Tello or Tell Lô, the ancient Shirpurla or Lagash, and at other places in Mesopotamia, and date for the most part from the 3rd millennium B.C. (comp. p. 102). In front of the 1st window on the right are six fragments of the *Stele of the Vultures, which commemorates the exploits of King E-annadu (c. 3000 B.C.); in the centre, a plaster reconstruction of the stele. Opposite, the *Silver Vase of Entemena, with engravings, dating from before 3000 B.C.; 3rd case on the right, bas-relief with the genealogy of King Ur-Nina (before 3000 B.C.); bronze lion from Khorsabad (p. 102; 8th cent. B.C.), which seems to have been used as a weight. In the 3rd case on the left, *Cylinders with inscriptions of Gudea.

Room II (VII) or *Grande Salle de Suse.* 1st Bay. On the entrance-wall is the *Frieze of the Archers (39 ft. long and 13 ft. high) from the throne-room of Darius I. (521-485 B.C.), in enamelled terracotta. Against the partitions is the *Frieze of the Lions, the upper portions of the pylons of the palace of Artaxerxes Mnemon (405-358 B.C.); on the left, between the windows, is a staircase-lining from the same palace. In the 1st Case on the left: door-lining from the Acropolis at Susa; Parthian, Sassanian, and Arab coins; Parthian jewellery and bronzes from Susa. 2nd Case: *Achæmenian jewellery, golden necklaces, and Byzantine jewellery. 3rd Case: Assyrian, Sassanian, and Parthian seals. 4th Case: Jewellery from Phœnicia and Palestine; Elamite votive statuettes (c. 2000 B.C.), including one (No. 367) of ivory. In the 1st and 2nd Cases on the right are vessels, and in the 3rd Case are cylinder-seals from Susa, Babylonia, and Assyria; in the 4th Case, cuneiform inscriptions dating from 2500 to 500 B.C.; *Inscription relating to Sargon's campaign in 714 B.C.; *Barrel Seals of the 6th cent., etc. — 2nd Bay. At the end is the *Capital of one of the thirty-six columns, each 69 ft. in height, which supported the ceiling of the throne-room of Artaxerxes Mnemon (see above).

Room III (VIII). In the centre is a model of the throne-room of Artaxerxes Mnemon. By the entrance and exit walls are winged bulls and lions of the time of Darius I. (521-485 B.C.). By the 2nd window is a *Græco-Iberian bust of a woman ('La dame d'Elche'), with an over-elaborate head-dress, but the face of remarkable charm, of the 5th cent. B.C. (?), found at Elche in Spain in 1897.

The ***Mediæval, Renaissance, and Modern Objects of Art** occupy the rest of the E. wing. Catalogue by C. Dreyfus, see p. 153; catalogue of the bronzes, by G. Migeon (1904), 7 fr.

Room I (formerly the royal throne-room). On the right entrance-wall is a case of statuettes and paxes (12-14th cent.; Italian, German, and French). — By the 1st window, under glass, *Bronze statuettes of the Italian Renaissance: above, 44. Equestrian statuette of Gian Francesco Gonzaga (d. 1519), by *Sperandio;* 27. John the Baptist, ascribed to *Donatello,* and 48. St. Sebastian, Seated nude youth, 45. Arion, 49. Venus, by *Andrea Briosco,* surnamed *Riccio,* of Padua (p. 110). — By the 2nd and 3rd windows is a collection of watches. — On the five tables by the window-wall are Italian, German, and French medals and plaquettes, from the 15th cent. onwards. — Two tall cases in the centre of the room contain decorative bronze statuettes of the Italian High Renaissance and the subsequent period; in the case nearer the entrance, 96. Bronze bust of *Peter Vischer,* the Nuremberg metalworker, by himself (16th cent.). In other cases are wax portraits, locks, keys, knives, forks, spoons, etc. — The wall-cases contain bronzes by *Barye;* 'aquamanilia' (with which the servants poured water over the guests' hands at the end of a meal); clocks; and Henri II.'s suit of armour. On the walls are Flemish *Tapestries: Moses, the Virgin, and the Pool of Bethesda (1485); the Last Judgment (16th cent.); and St. Luke painting the Virgin, after Roger van der Weyden's picture in the Old Pinakothek at Munich. *Walnut chest of the period of Francis I.

Room II. Italian majolica or faience (those of the 16th cent the finest) from Deruta, Faenza, Forlì, Venice, Gubbio, Pesaro, Urbino, Castel Durante, etc. French tapestry of the 17th cent.: Battle of Jarnac (1569).

Room III. The panelled wooden ceiling and the elaborately carved doors date from the time of Henri II. (d. 1559) and were formerly in the Salle des Sept-Cheminées (p. 150). — The central case contains chased cuirasses, shields, and helmets of the Renaissance. — By the windows are two cases of medals and reliefs in carved wood (German, Flemish, and French Renaissance). By the entrance-wall, under glass, is an alabaster bust of Otto Heinrich, Count Palatine (d. 1559), from Heidelberg. — By the exit-wall is a painted wooden high-relief of the Emperor Charles V. (Flemish; 16th cent.).

Room IV. Henri IV. died (see p. 194) in the alcove to the left of the entrance, which now contains a Venetian state-bed of the beginning of the 16th century. The furniture also dates from the 16th cent.; by the exit is an archbishop's throne from Vienne (Isère). The panelling of the ceiling and the walls (dated 1603), together with that in the preceding and the next room, are the sole relics of the royal apartments of the Louvre.

Room V. Two large Sèvres vases. To the left of the entrance is a map of France in pietra dura, presented by the Russian government in 1900. By the 1st window on the left is a casket presented

by the city of St. Petersburg "à la nation amie", on a table of Florentine mosaic. By the 2nd window, a mosaic map of France. The central case contains Venetian glass (15th cent.). Portraits of Louis XIII. (by Philippe de Champaigne?) and his wife Anne of Austria. Flemish furniture.

On leaving we find ourselves at the top of the Escalier Egyptien (p. 107), which descends to the Egyptian collections on the ground-floor. On the upper landing are painted sarcophagi; stone age implements found in Egypt; etc.

The continuation of the **Egyptian Antiquities** (comp. p. 105), to the W. of the Escalier Egyptien, comprises the smaller objects.

The ancient Egyptians, in order to secure the entrance of their dead into the after-life, mummified the bodies by embalming them with bitumen, spices, gum, and natron, the intestines being placed separately in canopic jars. The body was then swathed in linen bandages and placed in a cartonnage or mummy-case which in its turn was placed inside the coffin or sarcophagus. Finally the coffin, with numerous accessories, was placed in the pyramid, mastaba, or rock-tomb.

Room I *(Salle Funéraire).* Ceiling by *Gros* (1827-31). In the wall-case on the left are painted and gilded death-masks; in the case by the 1st window, scarabs (symbols of the sun-god); in the cases in the centre and on the right, painted wooden sarcophagi. Under a separate shade, four blue-enamelled canopic vases.

Room II *(Salle des Bronzes).* Ceiling by *Horace Vernet* (1827). In the centre is a case of select gold and silver *Ornaments, some of marvellous technique: signet-rings, enamelled breast-ornaments and bracelets, clasps in the shape of boats, necklaces; a group of small gold figures representing Osiris, Isis, and Horus, hippopotamus in enamel, etc. — The two floor-cases behind contain bronze statuettes of Egyptians in various attitudes of prayer or sacrifice, and figures of gods with their emblematic head-dresses. — In the two floor-cases in front are votive statuettes and statuettes of women and the sacred animals. Under a separate shade is a bronze *Statuette of Karomama, a queen of the 22nd dynasty, ornamented with gold inlay. — The wall-cases contain figures of the sacred animals, bronze vessels, candelabra, and statuettes of the gods, arranged in groups.

Room III *(Salle des Sculptures).* Ceiling by *Abel de Pujol* (1827). In a floor-case by the entrance is a painted wooden figure of a woman walking with a box on her head (from Thebes; 11th dyn.). To the right is a *Bust of King Amenophis IV. (18th dyn.), in stone with traces of colour, with remarkably fine features. — The floor-cases contain admirable sculptures in wood, the best of which is the *Statuette of Tui, a priestess of the 20th dyn., in front of the middle window. — In the centre of the room is the figure of a **Scribe, in painted limestone, with inserted lifelike eyes, one of the finest examples of ancient Egyptian sculpture (from Sakkâra; 5th dyn., c. 2700 B.C.). — In the case below are sculptural frag-

ments and moulds illustrating the technique of this branch of Egyptian art. — On the wall opposite the windows are portions of a well-preserved Book of the Dead, with psalms, prayers, and injunctions for the after-life. — In front of the exit are statuettes of scribes.

Room IV. Ceiling by *Picot* (1827). Votive objects in ivory, wood, stone, earthenware, etc. In the first wall-case on the right is a relief with a scene of sacrifice to Osiris. The floor-case on the left contains perfume flasks of opaque glass in various forms (for similar glass of European make, see p. 163). — In the centre of the room are vases of granite, basalt, diorite, and coloured marble, of the Ancient Empire. — On the right, by the exit, is a votive statuette of a priest presenting the 'stele of Horus on the crocodiles'.

Room V *(Salle des Colonnes* or *Salle des Arts et Metiers)* is divided into three bays. Ceiling by *Gros*. The exhibits illustrate the everyday life of the ancient Egyptians: bows and arrows, daggers, surgical and musical instruments, toilet-caskets and mirrors, and other articles placed in tombs. In front of the entrance, the god Amon protecting King Tutankhamen (18th dyn.), a sculpture in black granite mutilated by the king's political or religious enemies. In front of the exit, a bronze *Statuette of Horus with the falcon's head, pouring a libation to his father Osiris.

The ***Musée de la Céramique Antique,** or *Galerie Campana* (p. 92), occupies the W. portion of the S. wing of the Old Louvre. These rooms were originally intended for the French section of the picture-gallery and were adorned in the middle of the 19th cent. with ceiling-paintings illustrating the history of French art. The collection is one of the most comprehensive of its kind and affords an excellent survey of the development of the potter's art, that important branch of classical handiwork. Catalogue of the vases by the curator Edmond Pottier, Part I 1 fr. 20 c., Part II 1 fr. 50 c., Part III out of print; catalogue of the statuettes by L. Heuzey (1923), 5 fr. — Most visitors enter by the right-hand door in the Salle des Sept-Cheminées (p. 150), where the chronological order begins.

Room A. *Earliest Period.* Vases and figures decorated with geometrical lines, arranged according to place of origin: Troy, Crete, Cyprus (a rich collection), Rhodes, ending with Attica and Bœotia. In the centre are colossal vases with primitive figure-decoration in the geometrical style from Attica. The further development of vase-decoration, especially in Rhodes, may be studied in the floor-cases (e.g. in the case nearest the exit, plates Nos. 304-310 and 417).

Room B. *Terracotta Statuettes,* usually known as 'Tanagra figurines' from the Greek town in the necropolis of which they were first discovered in 1874. Most of the pieces, however, are from the necropolis of Myrina, to the N. of Smyrna, and from S. Italy (Magna Græcia). Some show traces of colouring, and some are freely res-

tored. Select examples are shown in the three central cases, mostly female figures of aristocratic mien. In the wall-cases are large *Terracotta Reliefs* with scenes of everyday life, e.g. wine-pressing, dancing, and racing, the last of Roman origin.

Room C. *Etruscan Vases*, nearly all burnt black, of simple symmetrical shapes. The historical arrangement begins in the wall-cases to the left of the entrance. In the centre and on the cases are large brown vases adorned with reliefs.

Room D. *Etruscan Terracottas* from the necropolis of Cerveteri, the ancient Caere. *Sarcophagus with recumbent figures of the deceased ('lit funéraire'); stone reliefs of funeral ceremonies; large vases with ornamental paintings; slabs from the wall-lining of a tomb-chamber, with polychrome figures, of the late-Etruscan period.

Room E. *Ionian, Chalcidian, and Corinthian Vases*, found in Italy. The black or coloured figures on a pale ground mostly represent animals, hunting scenes, dancers, processions of horsemen, battles, or the exploits of Hercules and other heroes. The arrangement illustrates the gradual development of vase-painting, beginning on the left of the entrance; next, painted vases in the Corinthian style (the large majority) and, beyond the door (usually closed) to the Salle des Colonnes (p. 161), vases in the Rhodian and the earliest Ionian, Chalcidian, and Cyrenaic styles. In Case F, 643. Lamentation over the corpse of Achilles, 642. Departure of Hector. In Case M, 874. Large crater (mixing bowl) with Perseus and the Gorgons. — Two cases in the centre contain **Gold Ornaments* from Cyprus and Carthage (the oldest examples), Lydia, Æolia, and Rhodes. In the passage are Ionian vases from the Greek islands.

Room F. *Attic Black-Figured Vases* on a pale ground, found in Italy and Sicily. Most of the scenes refer to the myths of Hercules and Theseus. The divine types are very different from those in later vases. Select examples are shown in the central cases: in the front case, 339. Undecorated vase of symmetrical shape, signed by Lysias; in the case behind on the left, 123. Vase with a sailing race signed by Nicosthenes; to the right, 117, 116. Hercules and Athena; above, 203. Amphora signed by Andokides (Amazons and bathers).

Room G. **Attic Red-Figured Vases* from Italy and Sicily, many of them with the artists' signatures. The background is painted black, while the figures are left pale. The drawing is of the utmost freedom, with masterly movements and poses. The chief pieces are in the front case: 115. Eos with the corpse of her son Memnon, painted by Duris and Kalliades; below, *104. Theseus with Amphitrite and Athena, by Euphro(nios), one of the most charming examples of ancient Greek painting that have survived; 152. Briseis and Phœnix (?), by Brygos. — In the case behind, 103. Crater signed by Euphronios (Hercules and Antæus, Musical contest); 341. Crater with the death of the Niobids.

Room H. *Vases with Reliefs,* from Italy. In the wall-cases on the left and right are black vases from Campania. At the end, on the right, pottery from Arezzo, of the Roman period. — By the back-wall and in the three floor-cases is the continuation of the series of vases in the preceding room. — The central case contains drinking vessels (rhyta) decorated with heads of animals. — A case on the left of the exit contains vases painted by Duris. — The vase from Corneto is an example of the forgeries frequently met with.

Salle des Fresques et des Verres. The wall-cases on the left contain *Wall Paintings* from Pompeii and Herculaneum (river-god and naiads; above, the nine Muses). Opposite and between the windows are similar paintings from Rome and Ostia, including a portrait of a family of twelve persons, with their names in Greek. On the wall opposite the entrance are tomb-steles from Alexandria with damaged paintings; above are portrait-heads, sculptures, and wooden tablets with painted portraits, placed on mummies, from the Faiyum, all of the late-Hellenistic and Roman periods and in perfect preservation, thanks to the dry desert sand in which they lay buried for centuries. — In the centre of the room and in the recess at the back are four cases of antique *Glass Vessels* from Greece, Asia Minor, Syria, Italy, and France; the technique of the opaque glass with its coloured stripes seems to be to some extent inimitable. By the middle windows are glass beads and bracelets.

The ceiling-painting, by *Léon Cogniet* (1835), represents the discovery of the artistic treasures of Egypt under Bonaparte and is the only one in this series of rooms that has any artistic importance.

To reach the *Escalier Egyptien* (p. 160) we pass through Room I of the Smaller Egyptian Antiquities (p. 160).

To complete our inspection of the Ceramics we return to the Salle des Sept-Cheminées (p. 150) and pass through the Salle de Clarac to visit the adjoining rooms facing the courtyard.

The **Salle de Clarac** is named after the Comte de Clarac (1778-1847), curator of the Greek and Roman antiquities. In the wall-cases are small late-Greek and Roman figures and reliefs in marble and terracotta; in the central case, antique carvings in ivory and wood; on the chimney-piece, a *Book Cover of the 5-6th cent. A.D., with representation of an emperor on horseback (from Palazzo Barberini, Rome).

Room K. *Italian Vases,* mostly from S. Italy, of the period of decline. They lack the severe drawing of earlier times but are usually excellent in composition and nearer to modern taste in their pictures of everyday life. In Case E, 51. Nude man with an artificial leg; above, to the left, 37. Boys playing at ball. In Case H, 89. Goddess seated beneath a large sunshade. — By the entrance are recent acquisitions. — In the case on the right of the exit is a pretty terracotta model of a double-seated couch; in that on the left,

above, are Boeotian vase-paintings representing dancers, in the style of modern water-colours. In a recess on the left of the following passage is a large Attic lekythos of the 5th cent. B.C., with coloured painting. Comp. the copy of the pitcher shown in Room K.

Room L. *Greek Vases*, found in Greece, forming the continuation of the vases exported from Greece to S. Italy and Sicily (shown in Rooms E-H), and **Tanagra Figurines*, mostly women and girls (comp. Room B). By the wall opposite the windows are Attic lekythoi, slender pitchers with coloured paintings on a pale background, of the later classical period. — In the case by the entrance, on the left, are the oldest, quite primitive Tanagra figurines: 154. A scribe, 153. Women making bread, 149. Plough-oxen. — The central case contains painted terracotta plaques, vases, and figures.

Room M. *Terracotta Statuettes* from Asia Minor, the Crimea, Cyrenaica, and Egypt. In the case opposite the entrance is an Attic vase with a relief of the Birth of Aphrodite (4th cent. B.C.). In the case to the right of the entrance, representations of actors and grotesques. By the walls is a large collection of fragments, especially heads of statuettes. On a pilaster opposite the exit is a copy of a famous work by Polycletus, the Diadumenos (a youth placing a fillet round his head), acquired at Smyrna in 1920; the hands and legs are missing, but the head and body are excellent work.

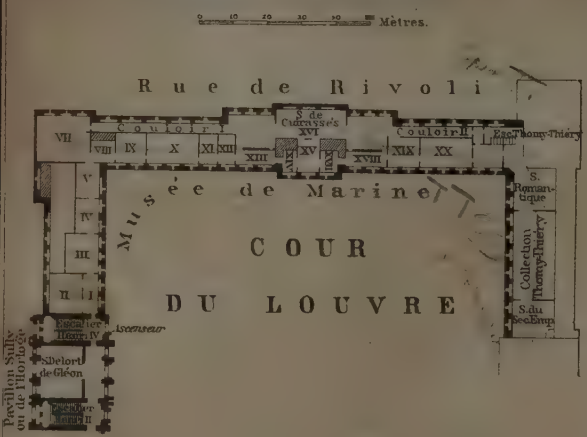
SECOND FLOOR.

The second floor contains the continuation of the *French School of the 19th Century*, the *Collection Thomy-Thiéry*, the *Musée de Marine*, the *Smaller Oriental Objects*, and the *Collection Camondo*. — There are four staircases to it: the small *Escalier Thomy-Thiéry* (p. 157; comp. the Plans, p. 149 and opposite); reached from the ground-floor by the Escalier Asiatique, p. 104), the *Escalier Henri IV* (p. 153), the *Escalier Henri II* (p. 152), and the small *Escalier Camondo* from Room XIII near the Escalier Mollien (p. 139; comp. the Plans). — At the top of the Escalier Thomy-Thiéry we have the Musée de Marine (p. 166) on the left and the French School of the 19th cent. on the right.

French School of the 19th Century. Vestibule. 121a. *Chassériau*, Peace (from the old Cour des Comptes, p. 295); at the sides, 1288, 1289. *Prud'hon*, Two Muses (cartoons); opposite, 2953. *Isabey*, Adm. de Ruyter and Cornelius de Witt embarking; to the right, 2930. *Cabat*, Autumn evening.

Room I, or Salle Romantique. Right, 829. *Théodore Rousseau*, Wood near Fontainebleau ('Vieux Dormoir du Bas-Bréau'); 778b. *G. Ricard*, Paul de Musset; 144a. *G. Courbet*, M. Champfleury; 644b. *Millet*, Haymakers resting; 213a. *Delacroix*, Chopin; 442. *A. C de La Berge*, Landscape (summer evening); 2931. *Cabat*, Pond at Ville-d'Avray (p. 335). — 141c. *Corot*, Women bathing; above, 125. *Chintreuil*, Rain and sun; 205c. *Decamps*, Walls of Aigues-Mortes; 141c. *Corot*, Mary Magdalene reading; 615a.

MUSÉES DU LOUVRE



SECOND ÉTAGE

Marilhat, Italian landscape; above, 217. *P. Delaroche,* The 'Little Princes' in the Tower; 141d. *Corot,* Horses resting; 255. *Diaz de la Peña,* Gipsies; above, 123. *Chintreuil,* Space. — *Corot,* Portrait of his niece (1831); above, 2941. *J. Dupré,* Evening; *830. *Rousseau,* Marsh in the Landes (Garonne), one of his masterpieces (1852); above, *Léopold Robert,* 816. Arrival of reapers in the Pontine Marshes (1830), 817. Return from the pilgrimage to the Madonna dell' Arco; *Corot,* 141a. Sunset, 140. Coliseum, 139. Forum; *Millet,* 644a. Woman sewing, 641. Church of Gréville, 642. Women bathing; 2940. *J. Dupré,* Morning. — 778c. *Ricard,* Stephen Heller, the composer; above, 412a. *P. Huet,* Sunset at Scine-Port (p. 416); 285. *H. Flandrin,* Portrait of a woman; *141f. *Corot,* The belfry at Douai (1871); above, 120. *Chassériau,* Tepidarium; 2954. *Isabey,* Bridge; 251. *Diaz,* The Pyrenees; *184a. *Daubigny,* The pool.

Room II contains the ***Collection Thomy-Thiéry** (p. 92), which includes important works of the Barbizon School (comp. p. lii)., On the right wall, 2828. *Decamps,* Sporting dogs; *Rousseau.* 2904. Little fisherman, 2901. Plain in the Pyrenees; above, 2871, *J. Dupré,* The Landes; *2891. *Millet,* Washerwoman; 2808. *Corot,* Entrance to a village; 2817. *Daubigny,* Beach at Villerville. Normandy; 2911. *Troyon,* 'Le petit troupeau'; *Millet,* 2895 Woodcutter, 2893. Thresher; 2905. *Rousseau,* Pond; above, 2807. *Corot,* Pond; *2915. *Troyon,* Cows and sheep; *Desvergnes,* Bust of M. Thomy-Thiéry. — 2853. *Delacroix,* Lioness about to spring; 2859. *Diaz,* Venus disarming Cupid; *Delacroix,* 2844. Death of Ophelia, 2843. The Bride of Abydos; *2832. *Decamps,* Bell-ringers; 2878. *Isabey,* Wedding at Delft; *2838. *Decamps,* Kennel-man; 2851. *Delacroix,* Hamlet and Horatio; 2869. *Dupré,* Landscape; 2814. *Daubigny,* The marsh; 2862. *Diaz,* Charity. — 2816. *Daubigny,* Sunset; above, 2831. *Decamps,* Knife-grinder; *2892. *Millet,* 'Les botteleurs' (The hay-binders; 1849); above, 2811. *Corot,* Evening; 2819. *Daubigny,* Boats on the Oise; 2840. *Decamps,* Elephant and tiger at the spring; 2887. *Meissonier,* Flautist; above, 2912. *Troyon,* The ford; 2868. *Dupré,* Pastures in Normandy; 2861. *Diaz,* In a wood; above, 2877. *Fromentin,* Horsemen resting. — *2818. *Daubigny,* The sluice; *Troyon,* *2914. The barrier, 2908. Sheep; *2852. *Delacroix,* Medea; 2841. *Decamps,* Bertrand and Raton (monkey and cat); *2810. *Corot,* The Arras road; 2826. *Decamps,* Monkey painting; 2909. *Troyon,* Morning; 2874. *Dupré,* Sunset over a marsh; 2916. *Troyon,* Heights of Suresnes (p. 342); *Corot,* 2801. The valley, 2812. Eclogue; *2900. *Rousseau,* Oaks; *Corot,* *2803. Road to Sèvres, 2804 (above), Shepherds of Sorrento dancing, 2809. Cottages, 2806. Souvenir of Italy; *2850. *Delacroix,* Abduction of Rebecca (from 'Ivanhoe'); 2890. *Millet,* Woman burning weeds; *Troyon,* 2906. Cows at a pond, 2913. Girl minding turkeys; 2805. *Corot,* Willow-grove; 2825. *Daubigny,* The pool. — 2820.

Daubigny, Bargen; 2835. *Decamps*, Catalan peasants; above, 2884. *Isabey*, Louis XIII. at the castle of Blois; *2903. *Rousseau*, Spring; 2888. *Meissonier*, Orderlies; above, *2873. *Dupré*, The great oak; 2896. *Rousseau*, Banks of the Loire; 2907. *Troyon*, Feeding poultry; above, 2883. *Isabey*, Procession; *2821. *Daubigny*, The Thames at Erith. — In the centre, small bronzes by *Barye*.

Room III, or **Salle du Second Empire**. Right: 305. *Fromentin*, Hawking in Algeria; 2982. *Robert Fleury*, Conference between the Catholics and Huguenots at Poissy (1561; see p. 443); *Rousseau*, *Chestnut avenue; 14. *Belly*, Mecca pilgrims; 703. *Poterlet*, Dispute between Trissotin and Vadius (from Molière's 'Les Femmes Savantes'); *Meissonier*, 2969. Paris in 1870-71, 2968. Ruins of the Tuileries, 2967. Interior of St. Mark's at Venice ('Madonna del Baclo'; 1882). — *2937. *Daumier*, Thieves and donkey; 2943. *Dupré*, Self-portrait; 303b. *Français*, End of winter; *Bastien-Lepage*, Portrait of H. Wallon; *Meissonier*, 2981. Self-portrait (1889), *2957 (farther on), Napoleon III. at Solferino. — 206b. *Dehodencq*, Arrest of Charlotte Corday; *Carpeaux*, Ball at the Tuileries; 307. *Fromentin*, Egyptian women on the Nile. — 12a. *Bellangé* and *Dauzats*, Napoleon I. reviewing troops (1810); 2958. *Meissonier*, Napoleon III. and his staff; *Paul Guigou*, The La Gineste road, near Marseilles; 205a. *Decamps*, Landscape; *956. *H. Vernet*, Defence of Paris at the Barrière de Clichy in 1814 (see p. 219).

Returning to the vestibule near the Escalier Thomy-Thiéry (p. 164), we turn to the left to visit a Room containing pictures recently removed from the Luxembourg (p. 314). From right to left: *Faulin-Latour*, Dinner-party (1872); *E. Hebert*, The kiss of Judas; *Jules Breton*, Blessing the harvest in Artois (1857); *Regnault*, Mme. Fouquet-Duparc; *L. Gérôme*, Cock-fight. In the adjacent cabinet on the right, *Jules Breton*, The gleaner.

We next enter the **Musée de Marine**, a large collection of objects relating to navigation: Models of ships and machinery, drawings, instruments, etc. Most of these bear descriptive labels.

The numbering of the rooms begins at the main entrance by the Escalier Henri IV (p. 153). — III. Models of 18th cent. vessels; in the centre, the 'Sans Pareil', a three-decker. — IX. Exhibition of the Yacht Club de France. — X. Model of a 17th cent. galley; gilt wood carvings from galleys. — In the unnumbered room adjoining XIII. is a large model of the environs of Luxor, illustrating the difficulties of removing the obelisk (p. 66). — XIV. Models of ancient ships of war: triremes (with three banks of oars); a Viking ship; ancient Egyptian Nile boat (original clay model); by the windows, model of the 'Santa Maria', in which Columbus discovered America. — XV. Ten large views of French harbours by Joseph Vernet, painted for Louis XV. (comp. p. 144). — XVI (to the left of XV). Ironclads ('cuirassés'). — The corridor to the W. (Couloir I) contains Oriental sailing vessels, Siamese canoes, a caique from Constantinople, and a monument to the famous navigator La Pérouse (1741-88; lost by Rude); in the corridor to the E. (Couloir II) are European sailing vessels. — XIX. Model of the 'Fram', in which Nansen accomplished his polar expedition of 1893-96.

The Escalier Henri IV (p. 153; lift) and the Escalier Henri II (p. 152) ascend to the collection of **Smaller Oriental Objects** *(Salle Delort de Gléon* and *Collections de l'Orient Musulman)*. On the second floor is the bequest of Mme. Delort de Gléon. On the third, faience from Damascus and Rhodes, and Hispano-Moresque and Persian faience; mosque lamps; copper vessels, some inlaid with gold and silver, e.g., in the central case on the right wall, the *'Baptistère de St-Louis', Arab work of the 13th cent., and the *'Barberini Vase' (c. 1250); ivory carvings, vessels of crystal, Persian miniature-paintings, and carpets. *Persian carpet of the 16th cent., from Notre-Dame at Mantes (p. 443).

On the second floor of the S. wing of the New Louvre, above the Small French Rooms (p. 139), is the ***Collection Camondo,** bequeathed by Comte Isaac de Cámondo (d. 1911). It includes Japanese and Chinese sculptures and prints; French paintings of the second half of the 19th cent., with fine examples of the impressionist school; valuable 18th cent. furniture; and smaller objects of the Italian and French Renaissance. It is reached from the Escalier Mollien through Room XIII (comp. p. 139 and the Plan, p. 115). Illustrated catalogue (1922), 6 fr.

On the staircase, 348. Bichamon in armour, a Japanese statue in lacquered wood (13th cent.).

Room 1. On the right, 347. Jizo, and on the left, 346. Kwannon, small Japanese statues (13th and 8th cent.). In the opposite case, on the right, above, 345. Head of a man in lacquered earthenware (Japanese, 7th cent.); actors' masks, No. 353 of the 8th, the rest of the 17th cent.; *371, 372. Japanese lacquered boxes of the 13th and 18th centuries. On the left, 297. Gilded wooden statuette from Siam; on the right, *349. Wooden statuette of a priest (Japanese, 13th cent.). In the other case are Chinese bronzes: on the left, *302. Gilded statuette of a Bodhisattva (8th cent.); 316, 312. Incense-burners in the shape of a goose and a duck (17-18th cent.). To the right, 326. Small statue of a priest, in enamelled earthenware (8th cent.). — On the walls are Japanese prints of the 18th and early 19th centuries, representing women in various activities.

Room 2. French paintings. On the right, *200. *Sisley,* Floods at Port-Marly (p. 370; 1876); 172. *Manet,* Spanish dancer (Lola of Valencia; 1861); *Monet,* 180. Regatta at Argenteuil (p. 384; 1874), 181. The Seine at Argenteuil (1875), 188 (farther on), Backwater on the Seine near Giverny (1897), 192. The Houses of Parliament in London (sun breaking through fog); 182. *Monet,* The Seine at Vétheuil (sunshine after rain; 1879); *173. *Manet,* The fife-player (1866; refused at the Salon); *Degas,* 163. Instruction in ballet-dancing (1874), 159. Woman with a large pot of flowers (1872); *157. *Corot,* Studio (painted three times by the artist in 1865-68); *170. *Delacroix,* Rearing horses in a stable (1860); 152. *Cézanne,* Dahlias

(1875); 168. *Degas,* Women ironing (1884). — In the adjoining cabinets, further works by *Degas, Monet, Cézanne, Corot, Manet, Renoir, Pissarro, Sisley,* and others. In the first, 161. *Degas,* Chiropodist (1873); *156. *Corot,* Little girl at her toilet. On revolving frames are water-colours and drawings. — In the second cabinet, by the window, 280. *Manet,* Pastel sketch of a woman; 221. *Degas,* After the bath (pastel); 208. *Vincent van Gogh,* Fritillaries in a brass vase (c. 1887); 203. *Sisley,* Snowy landscape (1878).

Room 3. *Furniture of the time of Louis XV. and Louis XVI.; in the centre, a couch covered with Gobelins tapestry (Venus and Cupid). Tapestries: to the right, 90. The village scribe, after Teniers (Brussels, 18th cent.); 85, 86. Boy and girl (Gobelins, 1764); 87. The swing, after Huet (Beauvais). 96. Clock of white marble with the three Graces, by Falconet (?). — The two adjoining cabinets are furnished in the same style. — We return to Room 1 and turn to the right to enter the last cabinet, which contains works of the Renaissance and the middle ages: 18. Death-mask in copper (Limoges, 13th cent.); 2. Bronze bust (N. Italy, early 16th cent.); 9. Statuette of the Virgin and Child (Burgundian, 15th cent.).

PAVILLON DE LA TRÉMOILLE

This pavilion (see Plans, pp. 89, 93), also situated next the Seine, contains the Salle du Mastaba and the Galerie de Morgan (entrance from the Place du Carrousel, p. 66, a little to the W. of the Guichets des Saints-Pères).

Salle du Mastaba. Continuation of the *Egyptian Antiquities* (pp. 105, 160). By the walls are tomb-statues. To the right, under glass, the *Tombstone of King Zet ('serpent'), from the beginning of Egyptian history (c. 5000 B.C.); seated figures, notably that of Pehernofer (A 107; 5th dyn.). Opposite, A 36-38. Archaic statues of the priest Sepa and his wife Nesa. On the platform, the quadrangular *Sacrificial chamber from the Mastaba (tomb) of Ekhet Hotep, a functionary of the 5th dyn., brought from Sakkâra in 1903; it is adorned with coloured *Reliefs of scenes in the life of the deceased. To the left, by the window, is a large sacrificial table from the same mastaba; then, to the left, B 51. Nofru, another official, receiving funeral offerings, a relief from his mastaba (5th dyn.). To the right, A 102. The scribe Sokhemka with his wife and son (5th dyn.).

The Galerie de Morgan contains the smaller objects excavated at Susa in 1897-1905 (pp. 103, 158) and antiquities found in other excavations in Mesopotamia (comp. the large wall-map at the end of the room). Most of the exhibits are of the earliest periods, but the Sassanian era, lasting until c. A.D. 600, is represented. On the short wall to the right is a large *Relief of Chosroes II., the Sassanian king, hunting the wild boar, with elephants dragging away the dead game, the king in a vessel, and musicians in other vessels. To

MUSÉE
DES ARTS DÉCORATIFS
(PAVILLON DE MARSAN)

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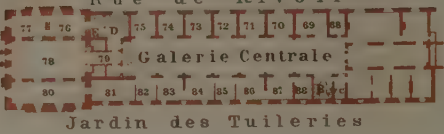
TROISIÈME ÉTAGE



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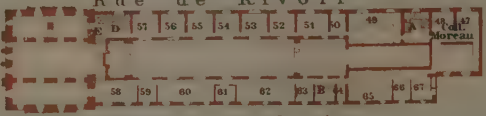
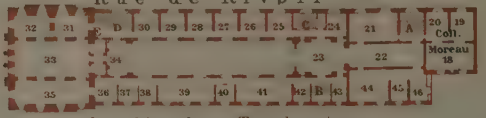


PREMIER ÉTAGE



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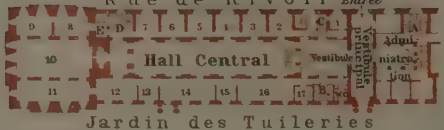

A *Escalier de Rohan* B *Escalier de la Bibliothèque*
C *Escalier Lefuel* D *Escalier de Marsan* E *Ascenseur*

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the left, a column from the temple of Shushinak (1150 B.C.). — In cases in the centre of the room are clay vases with linear decoration, from Susa (c. 3000 B.C.); fragments of vases with representations of men and animals; in the 3rd tall case are small sculptures from the Acropolis at Susa (c. 2500 B.C.). — Similar primitive drawings may be seen on the archaic cylinders in the case in front of the middle window. — In the wall-case, Persian glazed earthenware (6th cent. B.C. to 17th cent. A.D.). — At the end of the gallery, on the left, down some steps, is a bronze altar with two snakes and four torsos (c. 1100 B.C.). — By the 2nd window, as we return, are a bronze relief of warriors (c. 1100 B.C.) and reliefs of prisoners in black stone (c. 2500 B.C.).

PAVILLON DE MARSAN.

The ***Musée des Arts Décoratifs** (Pl. R, 18, 17; *II*), in the Pavillon de Marsan (see pp. 64, 65 and Plan, p. 89), entered by No. 107, Rue de Rivoli, nearly opposite the Rue de l'Echelle, was founded in 1882 by the Union Centrale des Arts Décoratifs and transferred hither in 1905. Adm., see p. 91. Illustrated guide (1923), 5 fr. Lift, near the Escalier de Marsan (Pl. D), 20 c.; curator, Louis Metman. — The collections, which embrace works of European and Oriental decorative art from the Gothic period to the present day, are the property of the state, but the Union Centrale is responsible for their upkeep and for the acquisition of new exhibits. The chronological arrangement begins on the first floor. The paintings presented by E. Moreau-Nélaton are temporarily shown here (p. 171). Changes frequent.

Ground Floor. Principal Vestibule. Iron gates, by *Robert* (1905); models by *Carrier-Belleuse* for the candelabra-groups on the staircase of the Opéra. To the right are the entrance to the museum and the library (open free on week-days 10-12 and 1.30-5.30; closed in Aug.). — In the adjoining Vestibule (cloak-room; no fee), which contains models by *Cain* and *Frémiet*, are the *Escalier Lefuel* (Pl. C), on the right, ascending to the first floor (p. 170) and hung with French and Flemish 16th cent. tapestries; and the *Escalier de la Bibliothèque* (Pl. B), on the left, leading to all the floors. — Opposite is the Central Hall, used for temporary exhibitions, as are also the adjacent Rooms 13-17, facing the Tuileries Gardens. These deserve close attention, as the latest productions of French arts and crafts are shown here.

Room 1, to the right of the Escalier Lefuel, contains a collection of toys (18-19th cent.). — Room 2 (Empire). Right and left, *State-robes and arms of Napoleon I.; La Paix, in silver, by *Chaudet;* by the window, Sèvres porcelain once belonging to Queen Hortense. — Room 3 (Empire). Mahogany furniture from the Invalides. On the walls, high up, drawings by *J. B. Huet;* Houdon's studio, a

painting by *Boilly* (1805). Bust of Laplace, the mathematician, by *Houdon*. The central case contains fans, miniatures, and jewellery. — Room 4 (Restoration). Throne of Napoleon I., Louis XVIII., and Louis Philippe; by the walls, cruets; in the centre, purses, etc. — Room 5 (Restoration). Bust of Louis XVIII. in Sèvres biscuit (1823); jewellery and miniatures. On the walls, decorative paintings and engravings. — Room 6 (Louis Philippe). In the centre, bindings; by the window, table decorations; on the walls, genre pictures. In the wall-cases: bronzes; statuettes by *Pradier, David d'Angers,* and others.

Room 7 (Second Empire). Goldsmiths' work; models by *Carpeaux;* bronzes and models by *Barye;* jewellery.

We cross the landing of the Escalier de Marsan (Pl. D; p. 172), where French china of the years 1865-80 is exhibited. — Room 8 (1870-95). French glass; bronze-gilt clock by *Constant Sévin;* ebony cabinet by *Fourdinois,* containing trinkets by *Fouquet,* etc. Decorative panels by *C. Chaplin.* — Room 9 (1890-1900). Stained glass, after *Grasset;* French glass, by *Rousseau* and *Léveillé;* articles in 'Gallia' metal; pottery by *Bigot, Dalpayrat, Chaplet, Pull, Delaherche,* and *Glatigny.* On the walls, designs for stained glass, by *A. Besnard.* On the ceiling, the Stars, by *Besnard.* — Room 10 (2nd half of 19th cent.). On the right, by the windows, which command a pretty view of the Tuileries Gardens, are *Medals and plaquettes by *Charpentier, Roty,* and *Chaplain.* By the walls, *Productions of the Sèvres factory from 1850 to the present day. Decorative panels by *P. V. Galland.* Fine doors by *Chéret* and *Sédille.* Gallic cock, by *A. Cain,* in wax; six cases of modern book-bindings. In the centre, glass by *Gallé.* At the end, table decorations of silvered bronze, made for Napoleon III. by *Christofle & Cie.* Decorative panels by *Deck.* Porcelain by *Dammouse, Haviland,* and others. In front, balustrades by *Moreau* and *Majorelle.*

Room 11, or 'Salon Moderne' (1900-10), designed by *G. Hœntschel.* By the entrance, on the right, is a case for musical instruments, by *Charpentier.* In the show-cases: pottery, goldsmiths' work, jewellery, enamels, bronzes, and glass. Stained glass (peacocks) by *Carot,* designed by *Besnard.* Furniture by *De Feure, Majorelle,* and others. Busts and statuettes by *Barrias, Deloye, De Saint-Marceaux, Barthołomé, Dampt,* and others. Decorative panels by *Forain, Aman-Jean,* and *Besnard* (The Happy Isle). Under glass, a gold *Goblet with translucent enamels, by *Falize,* after *L. O. Merson.* — Room 12 is devoted to contemporary art: furniture by *Gaillard, Mère, Follot, Sue & Marc,* and others; paintings by *H. Martin, Gauguin, Aman-Jean,* and others; drawings; sculptures; cartoons by *Forain;* faïence, bronzes, enamels, glass, etc. — We ascend the Escalier de la Bibliothèque (Pl. B; p. 169) to the —

First Floor. Room 23, with view of the hall (Peyre Bequest). Franco-Flemish art: Tapestries (16th cent.); Virgins and saints

(13-16th cent.); altar, paintings, and sphinx from the Château de la Bastie d'Urfé (16th cent.); Venetian well-head (16th cent.); knives, forks, and spoons (15-16th cent.); scientific instruments (16-17th cent.); pewter; 'dinanderies' (brass work from Dinant). — Room 24 ('Salle Raoul-Duseigneur'), adjacent on the N., contains French furniture of the 15th century. — Room 22 ('Galerie de Pierre'; Peyre Bequest). Virgins and saints (14-16th cent.); stone font (12th cent.); *Lectern of carved wood (15th cent.); French and Flemish tapestries (15-16th cent.); stalls and other woodwork. — Room 46. Tapestries, furniture, and snuff-boxes. — Room 45. Fans; Louis XVI. bed.

On the landing of the Escalier de Rohan (Pl. A) is the entrance to the ***Collection Moreau**, presented in 1906 by the painter Etienne Moreau-Nélaton. It consists of 189 paintings and drawings and illustrates the evolution of French art from 1830 to Impressionism (comp. pp. lii, 145, 165). Illustrated catalogue (1923), 3 fr.

Room 20. Left, several pictures by *Corot* and *Monet;* 72. *Manet,* Peonies; opposite, 95. *Sisley,* The lock at Bougival (p. 369; 1873); *66. *Fantin-Latour,* Homage to Delacroix, with portraits of the artist himself, Manet, Whistler, Legros, and Baudelaire (1854); 80. *Monet,* Poppies at Argenteuil (p. 384). — Room 19. Left, 85. *Pissarro,* Diligence at Louveciennes (p. 367); 2. *Carrière,* Intimacy; several pictures by *Corot* (5. Self-portrait, 1825); *71. *Manet,* Picnic or 'Déjeûner sur l'herbe', rejected at the salon of 1863 (this picture, and the 'Olympia', mentioned on p. 145, were the artist's first 'plein air' works); 92. *Sisley,* Square in Argenteuil; 79. *Monet,* Carrières-St-Denis (p. 385). — Room 18. Left, 90. *Ricard,* Woman's head; *Troyon,* 100. Cows pasturing, 99. Crossing a ford (1855); *Delacroix,* 57. Prisoner of Chillon, *62. Taking of Constantinople by the Crusaders (1852; sketch for No. 213, p. 145); *Decamps,* 49. The ford, *50. Turkish children leaving school; 69. *Géricault,* Study for the Raft of the Medusa (p. 145). Opposite, **Corot,* 39. Velléda, 40. Bridge of Mantes (p. 443), 38. Church of Marissel (1866), 14. Chartres Cathedral, 19. Volterra, 28. La Rochelle; 93. *Sisley,* Rest by a brook; 53. *Delacroix,* Still-life (1826); 89. *Puvis de Chavannes,* The dream; 82. *Monet,* Bridge at Argenteuil. — We ascend the Escalier de Rohan (Pl. A) to Rooms 47 and 48, on the second floor, with drawings and water-colours by *Chassériau, Puvis de Chavannes, Corot,* and others. A short corridor leads hence to Room 67 (p. 173).

We return to Room 22 (see above), and thence, to the right, we enter Room 21 (Franco-Flemish art of the 13-15th cent.; Peyre Bequest), which contains tapestries, including one of the 15th cent. with a scene from a mediæval romance, and woodwork. — We return through Rooms 22 and 23 (p. 170) and cross the landing of the Escalier Lefuel (Pl. C) to reach Room 26, which contains Limoges enamels (13-16th cent.) and Flemish tapestries (16th cent.), bequeathed by the Comtesse de Valencia de Don Juan, and jewellery presented by

the Marquise Arconati-Visconti. — Rooms 25, 27, 28, and 29 (French Renaissance; Peyre Bequest). Furniture, tapestries, sculptures, faience, and glass (15-18th cent.; Room 29). — Room 30 (Rambuteau Bequest). Bindings (16-19th cent.) and leather hangings.

Beyond the landing of the Escalier de Marsan (Pl. D), which contains French faience (16-17th cent.) and an Aubusson tapestry (end of 17th cent.), we enter Room 31 (17th cent.). Tapestries, furniture, glass. — Room 32 (Louis XIV. and Regency). Gobelins tapestry, furniture; bed with the Rohan arms; allegorical ceiling. — Room 33 (Louis XIV. and Regency; view of the Tuileries Gardens). *Brussels tapestry; panelling from Versailles; portraits and paintings by *Oudry*, *Largillière*, *Vanloo*, and others; faience from Moustiers, Rouen, etc.; woodcarvings; books and almanacks; bronze mounts for furniture; leather caskets; at the end, reconstructions of a Boudoir in a mansion in the Place Vendôme, with painted panels by *Oudry* (c. 1750), and of a small drawing-room from the Hôtel de Rochegude at Avignon. — Room 34 ('Balcon de Pierre'). Cupboards (beginning of 18th cent.); bronze mounts; leather caskets and bindings; weapons of the 18th century. — The following rooms illustrate the period of the Regency and Louis XV. Room 35. Sedan chair; gilt frame containing a piece of Gobelins after *Le Brun;* moulds for medallions by *Nini* (d. 1786); Marseilles pottery; soft porcelain from St-Cloud; carved panels; furniture. — Room 36. Beauvais tapestries; bed; bronze mounts; ivories. — Room 38. Ceiling with arabesques and apes; fine panelling from a mansion in the Place Vendôme. — Room 39. French faience; plate and jewellery; watch-cocks; bronze mounts; knives, forks, and spoons (17-18th cent.). — Room 40. Beautiful panelling of the Louis XV. period; furniture; terracotta bust by *Caffieri*. — Room 41 (Doistau Collection; 17-18th cent.). Faience from Rouen, Marseilles, Delft, etc.; swords; sticks; Chinese and Japanese porcelain in French bronze mounts; statuette of Louis XIV. after *Girardon;* Sleeping Cupid, terracotta by *Chinard;* miniatures and snuff-boxes. — Room 42 (*Perrin Collection). Furniture; terracotta bust of Guimard, the dancer, by *Merchi* (1779); family scene, by *Boilly* (1787); coloured engravings; first editions of the French classics in modern bindings. — Room 43 (beyond the staircase). Furniture; Chinese lacquer panels. We ascend the Escalier de la Bibliothèque (Pl. B; p. 169).

Second Floor. Rooms 49-57 (Galerie des Tissus), facing the Rue de Rivoli, contain a large collection of textiles, mostly French, Italian, and Spanish. In Room 49 are Coptic, Egyptian, Syrian, Persian, and Byzantine textiles of the 5-10th centuries.

We cross the landing of the Escalier de Marsan (Pl. D), on which are 18th cent. musical instruments. We pass through a corridor on the left containing state costumes of the 18th cent. and the Empire. — Room 58. Lace (16th to early 19th cent.).

The following rooms, facing the Tuileries Gardens, are devoted to the Louis XVI. period. — Room 59. Panelling and Aubusson tapestries from a mansion at Beauvais; furniture; plaster bust by *Houdon* (1787). — Room 60. Panelling and panel-paintings; soft porcelain from Mennecy and Chantilly; mustard-pots; small secretaire by *Riesener;* bronze mounts. — Room 61, a small drawing-room with arabesque paintings. Jewellery; harps; plaster bust by *Houdon* (1775); The triumph of Virtue, terracotta by *Ladatte* (1744). — Room 62. Biscuit and soft porcelain from Vincennes and Sèvres; terracottas; two cases of jewellery, presented by Baroness Rothschild; on the left, painted panels from Versailles. — Room 63 (end of 18th cent.). Painted panels by *Hubert Robert,* from a house at Auteuil (1791); furniture, engravings, and paintings (Banquet at the Louvre, by *H. Robert*); watches, rings, and miniatures; plaster busts of Voltaire and Rousseau by *Houdon* (1778). — Room 64 (beyond the Escalier de la Bibliothèque, Pl. B). Painted panels; coloured engravings; painted tin vases (18th cent.). — Room 65. By the door, bronze statues of children, by *Thomire* after *Pigalle;* by the windows, musical boxes. — Room 66 (Salle Audéoud; end of 18th cent.). Painted panels, coloured engravings; French faience and porcelain. — Room 67 (end of 18th cent.). Mahogany bed of the Directoire period; coloured engravings. — We return to the Escalier de la Bibliothèque (Pl. B) and ascend the stairs.

Third Floor. Central Hall. Twelve tapestry-cartoons by *Le Brun* ('Les Mois' or 'Les Maisons Royales'; 1668-69) and five cartoons by *De Troy* (Story of Esther; 1738-40). Chinese and Japanese porcelain, faience, glass, bronzes, lacquer, sword-guards, etc.; faience from Italy, Delft, Spain, and Germany; Italian bronzes; Venetian glass; Dresden shepherdesses; Wedgwood and other English earthenware. — The adjoining Rooms 75-69 on the left (N.) contain Russian, Central Asian, Chinese, and Japanese textiles and costumes; Room 68 contains Japanese prints. — Rooms 88-83 (on the S.). Old Italian, German, Flemish, and Dutch paintings, carvings, and furniture (Peyre Bequest). — Room 82. English porcelain, engravings, furniture, etc. (Fitzhenry Donation). — Room 81 is devoted to Moslem art: costumes, textiles, etc., from Syria, Tunisia, Algeria, and Morocco. Cases of ornaments from the Ivory Coast. — Rooms 80 and 78 contain Oriental carpets, textiles, pottery, arms, and bindings (in Room 80, a 17th cent. MS. of the Koran). — Room 77. Persian carpets, silks, and pottery. — Room 76. Indian carpets, textiles (printed and embroidered), porcelain, jewellery, etc. On the landing of the Escalier de Marsan (Pl. D) are Indo-Portuguese wall-hangings (17-18th cent.). Finally we pass beneath a frieze by *Clodion,* to the right of the central hall, to visit Room 79, which is fitted up as a salon of the end of the 18th cent., with furniture upholstered in Aubusson tapestry, from a mansion at Lyons.

5. From the Louvre to the Bastille.

Métro Stations (Line 1, 4, and 5; Appx., p. 31, 33, 34): *Châtelet, Hôtel de Ville, St-Paul*, and *Bastille*. — Restaurants in this quarter, p. 19.

The E. part of the **Rue de Rivoli** (W. part, see pp. 61, 86), beyond the Rue du Louvre, was pierced through a network of narrow streets by Napoleon III., to facilitate the access of troops to the Hôtel de Ville. On the right, at its intersection with the Rue du Pont-Neuf, which leads from the Pont-Neuf (p. 257) to the Halles Centrales (p. 193), are the *Magasins de la Samaritaine* (Pl. R, 20, *III*; p. 48). Farther E. the Rue de Rivoli crosses the Rue des Halles and Rue St-Denis, and lastly the Boulevard de Sébastopol (p. 79). — At the corner of the Rue des Lavandières and Rue des Halles, and at the corner of the Rue Ste-Opportune, are entrances to the 'Châtelet' station of the Métro (Lines 1 & 4; see Appx., pp. 31, 33).

At No. 144, at the corner of the Rue de l'Arbre-Sec (Pl. R, 20; *III*), an inscription recalls the site of the Hôtel de Montbazon, where Admiral Coligny was killed (see p. 86). There also lived Carle Vanloo, the painter, and the Duchess of Montbazon, mistress of the Abbé de Rancé (1626-1700), who on her death took the cowl and reformed the Trappist Order.

In the gardens at the S.E. angle of the Rue de Rivoli and Boul. de Sébastopol rises the **Tour St-Jacques** (Pl. R, 23; *III, V*), a handsome Gothic tower 190 ft. high. This is a relic of the church of *St-Jacques-la-Boucherie*, built in 1508-22 on the site of an earlier church, but sold and demolished in 1789. The church was once a sanctuary for criminals. The tower was restored in the 19th cent. and is now used as an observatory. Under the vaulting on the ground-floor is a statue (by Cavelier, 1854) of *Blaise Pascal* (1623-62), who is said to have repeated from this tower (or from that of St-Jacques-du-Haut-Pas, p. 323) the experiments he had made on the Puy de Dôme regarding atmospheric pressure. On the top of the tower are a statue of St. James the Great and the symbols of the Evangelists (copies of the originals at the Thermes de Cluny, p. 277). The view from the top (291 steps) is one of the finest in Paris, as the tower occupies a very central position, but the public are not admitted at present. — The gardens are adorned with good bronze statues of the Bread-bearer, 'Ducks and Drakes', and Cyparissus, by Coutan, Vital Cornu, and H. Plé respectively.

In the Rue St-Martin, a little N.E. of the Tour St-Jacques and hidden by houses, is the beautiful church of **St-Merry** (Pl. R, 28; *III*), formerly *St-Méderic*, in the late Gothic style (c. 1520-1612), with a 15th cent. crypt. The entrance from the street is by a fine, but unfinished portal. The interior was disfigured in the 18th cent. by Boffrand and the brothers Slodtz. Over the high altar is a large marble crucifix, by P. Dubois. In the transepts are two good pictures by Carle Vanloo (to the left, on the first pillar of the choir, St. Charles Borromeo). Also many pictures and frescoes of the middle of last century. Fine stained glass in the choir (16th cent.). During the Revolution this church was the Temple of Commerce.

On the N. of the church is an old quarter containing a number of picturesque or historic houses. Nearly opposite the church-door is the

Rue des Lombards, called, like its London namesake, after the Lombard money-lenders established there. It claims to be the birthplace of Boccaccio (1313-75). In this street, to the right, is the narrow Rue Quincampoix, where, in 1718-20, was the bank established by John Law, a native of Lauriston, Scotland, who became controller-general of finance and whose 'Mississippi scheme' was the 'South Sea Bubble' of France. — The Rue de Venise, to the right of the Rue Quincampoix, is one of the oldest and narrowest in Paris. This was the Ruelle des Usuriers in the middle ages, and it still retains its cut-throat aspect of the 14-15th century. No. 27 was the tavern of the Epée-de-Bois, frequented by Marivaux and Louis Racine. — The Rue des Lombards leads back to the Rue St-Martin (Pl. R, 23, 24, *III;* pp. 79, 196), which was once the great Roman road to the northern provinces. At No. 122, at the corner of the Rue Simon-le-Franc, is the *Fontaine Maubuée*, which existed as early as 1320 but was reconstructed in 1783.

At the S. end of the Boulevard de Sébastopol lies the busy **Place du Châtelet** (Pl. R, 20, 23; *V*), occupied till 1802 by the fortress and prison of the *Grand-Châtelet*, a plan of which is seen on the Chambre des Notaires (N. side of the square). The *Fontaine de la Victoire* or *du Palmier* was erected here by Napoleon I. in 1808, in honour of the Egyptian army. On the top is a gilded statue of Victory; below are figures of Fidelity, Vigilance, Law, and Power, by Boizot. The monument was removed to its present site in 1858, when the double basin adorned with four sphinxes was added. — On the right and left of the square are the *Théâtre du Châtelet* (p. 33) and the *Théâtre Sarah-Bernhardt* (p. 32), both by Davioud. The latter was at first the Théâtre Lyrique, banished by Haussmann in 1862 from the Boul. du Temple (p. 81); it then became the Théâtre des Nations and the Opéra-Comique, after the fire of 1887 (p. 77). On the S. side of the square runs the Seine, crossed here by the Pont au Change (p. 258). — On the adjoining Quai de Gesvres are numerous dealers in seeds and live stock.

From the Place du Châtelet the broad Avenue Victoria (commemorating Queen Victoria's visit to Paris in 1854), on the right side of which is the building of the *Assistance Publique*, leads E. to the **Place de l'Hôtel-de-Ville** (Pl. R, 23; *V*), once the *Place de Grève* ('bank of the river') and the centre of a labyrinth of lanes. It is connected with the Cité (p. 257) by the *Pont d'Arcole*.

The Place de Grève evokes many a tragic memory. Public executions took place here from 1310 to 1832. In 1572, after the Massacre of St. Bartholomew, Catherine de Médicis caused the Huguenot chiefs Briquemont and Cavagnes to be hanged amid the jeers of the mob; and in 1559 she ordered the Comte de Montgomery, captain of the Scottish Guard, to be executed here for having accidentally caused the death of her husband Henri II. (p. 191). Ravaillac, the assassin of Henri IV. (p. 194), was executed in 1610. On this spot Eléonore Galigaï, foster-sister of Marie de Médicis, convicted of sorcery, was beheaded and burnt in 1617. In 1676 and 1680 the Marquise de Brinvilliers and 'La Voisin', the poisoners, and in 1721 Cartouche, the highwayman, suffered the extreme penalty. On July 22nd, 1789, Foullon, controller-general of finance, and Bertier, his son-in-law, the first victims of the Revolution, were hanged by the mob on the lamp-posts here. Three days after the capture of the Bastille (July 14th, 1789; p. 182) an immense crowd, which had escorted Louis XVI. from Versailles,

under the protection of Bailly, President of the National Assembly, filled the square with its acclamations when the king appeared on the balcony of the Hôtel de Ville wearing the tricoloured cockade (composed by La Fayette of the blue and red colours of the city of Paris and the white of the Bourbons). Here, too, on July 31st, 1830, Louis Philippe, Duke of Orleans (p. xxv), who had been nominated lieutenant-general of the kingdom, was embraced on the balcony by La Fayette amid the applause of the crowd. On Feb. 24th, 1848, Louis Blanc proclaimed the Republic from the steps of the Hôtel de Ville. Lastly, in May 1871, the building was fortified by the Communards and furiously defended by them against the troops from Versailles. When defeated, they proceeded to burn many public and other buildings. The Hôtel de Ville was filled with gunpowder and petroleum and entirely destroyed, while 600 insurgents perished on the occasion, having been either burned to death or shot by the troops.

The **Hôtel de Ville** (Pl. R, 23; *V*) was rebuilt in 1874-82, in its original form, enlarged and enriched, by Ballu and Deperthes. It is a magnificent edifice in the French Renaissance style, with domed pavilions at the angles (recalling mediæval towers; p. 88), mansard windows, and lofty sculptured chimneys. The old Hôtel de Ville was begun in 1533, probably from plans by the Italian Domenico da Cortona, surnamed Il Boccador, under the direction of the elder Pierre Chambiges, but was quadrupled in size by later additions. The Hôtel de Ville is the headquarters of the municipal government of Paris, controlling the 'mairies' of the twenty arrondissements or wards. At the head is the Prefect of the Seine (p. xxviii), who down to 1789 was called Prévôt de Paris or des Marchands.

The old Hôtel de Ville played a conspicuous part in the different revolutions, having been the usual rallying-place of the democratic party, as opposed to the court-party of the Louvre and Tuileries, and it was here that the Tiers-Etat took shape. On July 27th, 1794, the Commune was sitting here when Barras entered, at the head of five battalions, to arrest Robespierre in the name of the Convention. The government of the 'Défense Nationale' met in the old building from Sept. 4th, 1870, to Feb. 28th, 1871, and the 'Comité de la Commune' (Blanqui, Félix Pyat, Delescluze, Grousset, Rochefort, etc.) sat here from March 18th to May 24th, 1871 (comp. above).

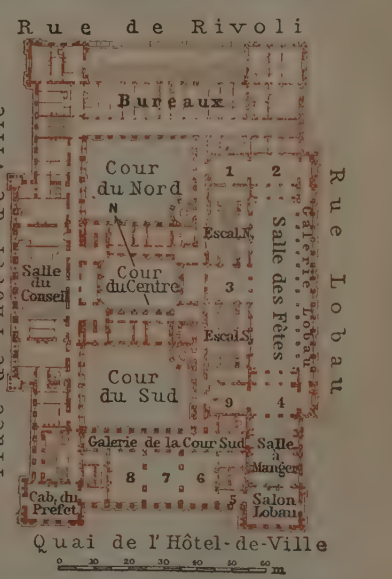
The main façade, towards the square, is divided into three parts. The central block has three entrances. In front of the central gate are bronze statues of Science, by Blanchard, and Art, by Marqueste. In the niches of the chief stories and the pavilions are statues of eminent men; on the entablature are represented the towns of France, etc. In the centre of the façade is a clock surrounded with seven statues; above are a campanile and ten gilded figures of heralds. Including a few in the courts, there are about 200 statues and groups on the exterior of the Hôtel.

The other façades also are worthy of note. The small garden next the Seine contains a fine bronze equestrian statue of *Etienne Marcel* (p. xx), by Idrac and Marqueste. The entrances at the back are guarded by bronze lions, by Cain and Jacquemart.

The passage through the courts is open to the public.

The Interior is open daily, 2-4 p.m. (gratis). The visit (somewhat hurried; ½ hr.), under the guidance of an official (gratuity), begins at a room reached by a staircase from the S.E. corner of the Cour du Nord (comp. the Plan). The visitor must be prepared for a wait of ½ hr. The Cour du Centre, with *Mercié's* bronze group 'Gloria Victis', is seen from the window.

The ground-floor is occupied by offices. The Salle St-Jean, for large meetings, is not shown. Two sumptuous marble staircases ascend to the first floor. In the cupola of the N. staircase is the Republican Calendar (p. xxiii), by *J. Blanc.*



The galleries and Salles des Fêtes, on the first floor, have painted ceilings and walls, forming a museum of decorative art (1880-1900). The vestibules and corridors at the top of the staircases are adorned with landscapes and views of Paris and its environs. — The Salon d'Arrivée Nord (Pl. 1) has a superb panelled ceiling and two decorative panels by *Roll*, the Pleasures of Life. The Salon d'Entrée Nord (Pl. 2) and the Portique Nord contain paintings by *Bonis* and *F. Barrias.* The Galerie Lobau is adorned with wall-paintings of the History of Paris by *Picard, Clairin, Berteaux, Baudouin, Blanchon,* and *Risler.*

Next comes the Grande Salle des Fêtes, 164 by 40 ft., and 40 ft. high. Ceiling-paintings: Progress of Music, by *Gervex;* Perfume, by *G. Ferrier;* Paris inviting the world to her fêtes, by *Benjamin Constant;* Flowers, by *G. Ferrier;* Progress of Dancing, by *A. Morot.* On the spandrels, the Old Provinces of France, by *Weerts, F. Humbert, Ehrmann,* and *P. Milliet.* The sculptures

also, especially the caryatids and the groups in relief, are interesting. — The Salon des Cariatides (Pl. 3) contains a large vase, 10 ft. high, of porphyry and jasper from the Ural Mts., presented by the Tsar Alexander III. of Russia in memory of the reception of Russian naval officers and seamen at Paris in 1893.

We next (or subsequently) visit the Salon d'Arrivée Sud (Pl. 9), which has two large wall-paintings by *Puvis de Chavannes*, Summer and Winter. — The Salon d'Entrée Sud (Pl. 4) has a ceiling (Apollo and the Muses) and two friezes (Painting, Literature, Music, Sculpture, and Architecture), painted by *Henri Martin*. The adjacent Portique Sud is adorned with paintings by *H. Lévy*, Hours of the Day and Night. — We next enter the Grande Salle à Manger, which has fine oak panelling and three striking ceiling-paintings by *Georges Bertrand:* the Hymn of the Earth to the Sun, flanked with Harvest and Vintage. Also six marble statues: Hunting, by *E. Barrias;* the Toast, by *Idrac;* Fishing, by *Falguière;* Vintage, by *Crauk;* Song, by *Dalou;* and Harvest, by *Chapu*. — At the angle next the Seine is the Salon Lobau, with good paintings by *J. P. Laurens:* Louis VI. (le Gros) granting the first charter of Paris; Etienne Marcel protecting the Dauphin; Repression of the revolt of the Maillotins (1383); Anne Dubourg protesting before Henri II. against the persecution of the Huguenots (1559); Arrest of the councillor Broussel (1648); La Reynie (1625-1709), lieutenant of police under Louis XIV.; Turgot leaving the offices of the ministry at Versailles; Louis XVI. at the Hôtel de Ville (see pp. 175, 176; 1789), a composition known as the 'voûte d'acier' (arch of steel).

We now visit the S. wing, next the Seine; but the custodian does not always show all the rooms. Premier Salon de Passage (Pl. 5): Louis XI. entering Paris (1461), by *Tattegrain*. — Salon des Sciences (Pl. 6): Three ceiling-paintings, the Sciences, Meteorology, and Electricity, by *Besnard;* two friezes by *Lerolle*, Science enlightens, Science leads to fame; twelve corner-pieces by *Carrière*, the Sciences; above the doors, Physics and Botany, by *Duez;* eight panels, the Elements, by *Jeanniot, Rixens, Buland*, and *A. Berton*, and Views of Paris by *P. Vauthier, L. Loir, Lépine*, and *E. Barau;* sculptures, notably the chimney-piece, by *P. J. Cavelier*. — Salon des Arts (Pl. 7): Three ceiling-paintings, Glorification of Art, Truth, and the Ideal, by *Bonnat;* two friezes, Music and Dancing, by *L. Glaize;* twelve corner-pieces, the Arts, by *Chartran;* four medallions by *Rivey;* on the panels, Painting by *Dagnan-Bouveret*, Music by *F. Flameng*, Sculpture by *Layraud*, Architecture by *T. Robert-Fleury*, and Views of Paris by *Français, Bellel, Colin*, and *Lapostolet*. — Salon des Lettres (Pl. 8): Ceiling-paintings, the Muses of Paris, Meditation, Inspiration, by *J. Lefebvre;* History of Writing, two friezes by *Cormon;* twelve corner-pieces by *Maignan*, the Great Works of Literature;

four medallions by *Mlle. Forget;* above the doors, Philosophy freeing Thought, History gathering the lessons of the Past, by *U. Bourgeois;* on the panels, Eloquence by *Le Roux,* Poetry by *Collin,* History by *Thirion,* Philosophy by *Callot,* and Views of Paris by *Berthelon, Guillemet, Saintin,* and *Lansyer.* Sculptures by *G. J. Thomas,* notably the chimney-piece. — Galerie de la Cour du Sud: Parisian Handicrafts, fifteen small ceiling-paintings by *Galland.* — Passage Sud: The Tuileries Gardens, by *Montenard* (1906). — The Salon d'Arrivée Sud (p. 178) leads to the great S. staircase and the exit.

In the centre of the W. wing (facing the Place de l'Hôtel-de-Ville), on the first floor, is the Salle du Conseil Municipal; visitors are sometimes admitted to council-meetings, Mon., Wed., and Fri., at 3 p.m. — The Escalier d'Honneur is not shown. Sculptures on the ground-floor, Mounted torch-bearer, bronze by *Frémiet;* monument of Ballu, the architect, bronze by *E. Barrias* and *Coutan;* Justice and Security, by *Mercié* and *Delaplanche.* On the first floor, Art and Commerce, by the same; Literature and Education, by *Schœnewerk;* Sciences and Public Benevolence, by *M. Moreau.* Paintings by *Puvis de Chavannes:* Victor Hugo dedicating his lyre to Paris; in the spandrels, the Virtues.

Salle du Budget (2nd floor; shown when the council is not sitting). Right, Return of troops from Poland after the campaign of 1806-7; left, Enrolment of Volunteers in 1792; on the ceiling, Charge of Cuirassiers under the Republic, all by *Detaille.*

In the **Rue Lobau** (Pl. R, 23; *V*), at the back of the Hôtel de Ville, are two large barracks built by Napoleon III., both now used as annexes to the Hôtel de Ville. On the N. side, nearly opposite the Rue des Archives, is the 'Hôtel-de-Ville' station of the Métro (Appx., p. 31).

The church of **St-Gervais** (Pl. R, 23; *V*), or *St-Gervais-St-Protais,* to the E., occupies the site of a 6th cent. church, which was rebuilt in 1212. The present building, in the flamboyant style, with Renaissance additions, dates from the 16th century. The portal, added by Salomon de Brosse in 1616, shows for the first time in France the Doric, Ionic, and Corinthian orders, one above the other. In 1793 St-Gervais became a 'Temple of Youth'.

The Interior is remarkable for its harmony of style and its height. It contains many fine frescoes, but they are badly lighted. The names on the walls of the chapels explain the subjects of their mural paintings. In the 2nd chapel of the right aisle is a monument by *Hippolyte Lefebvre* commemorating the victims of March 29th, 1918, when a shell from a German long-range gun struck the church and caused the collapse of the second and third bays of the nave and the death of 91 of the congregation. Chapels on the right: 2nd, Frescoes by *Jobbé-Duval;* 3rd, by *Gendron;* 4th, Painting by *Couder* (St. Ambrose and Theodosius); 5th and 6th (ambulatory), stained glass of 16th cent.; 7th, Frescoes by *Glaize;* 8th, Monument of Michel Le Tellier (1603-85), minister under Louis XIV., by *Mazeline* and *Hurtrelle,* frescoes by *A. Ilesse* (SS. Gervasius and Protasius; comp. p. 229), and (on the altar) a statue of the Virgin (14th cent.). The clerestory of the choir has stained-glass windows attributed to *Jean Cousin.* Chapel in the apse, stained glass attributed to *Pinaigrier* (16th cent.), paintings by *Delorme,* and a Madonna by *Oudiné;* vault with pendentives; over the altar, a crown, by *Jacquet* (1517). Chapels to the left, as we return:

1st and 2nd, Pietà by *Nanteuil* and *Cortot*, paintings by *Norblin* and *Guichard;* 3rd, a Passion painted on wood, erroneously ascribed to *H. Aldegrever*, a Westphalian artist of the 16th cent.; 4th, Renaissance reredos; 5th, Renaissance reredos and altar (with relief), 16th cent.; 7th, Font and model of the façade of the church (17th cent.), once serving as an altar-piece in the Lady Chapel. — Above the 'banc d'œuvre' (p. 87) is a lunette painting of God the Father, by *Perugino*, belonging to an altar-piece of the Ascension (the chief panel of which is at Lyons). The candlesticks and gilded bronze crucifix on the high altar (18th cent.) are from the church of Ste-Geneviève (now the Panthéon). The choir-stalls (16th cent.) have fine misericords. Organ of the 16th cent., with organ-loft in stone (17th cent.); François Couperin (1668-1733), the composer, and other members of his family were organists here. — The choir is famed as a vocal society ('Chanteurs de St-Gervais').

The small *Place Baudoyer*, to the N. of St-Gervais, between the Rue de Rivoli on the N. and the Rue François-Miron on the S., was the scene of a sanguinary fight in June 1848. The *Mairie of the 4th Arrondissement* (Hôtel-de-Ville; 1862-67), on the E. side of the square, contains paintings by Cormon and Comerre.

The Rue François-Miron, the E. branch of which down to 1865 was part of the Rue St-Antoine, contains several old buildings. The *Hôtel de Beauvais* (No. 68), of 1655, designed by Antoine Lepautre, has a fine circular court with a sculptured staircase; the *Hôtel du Président Hénault* (No. 82) has a balcony supported by a Moor's head. The Rue Geoffroy-l'Asnier and Rue de Jouy, to the S., also contain old houses, notably the *Hôtel d'Aumont*, now the Pharmacie Centrale (7 Rue de Jouy), built by Le Vau in 1648, with a façade by F. Mansart; also the *Hôtel Chalons-Luxembourg* (1625), with a handsome door, 26 Rue Geoffroy-l'Asnier. — At the corner of the Rue de l'Hôtel-de-Ville and Rue du Figuier (the S.E. prolongation of the Rue de Jouy) is the ***Hôtel de Sens**, built c. 1500 by Tristan de Salazar for the Archbishops of Sens, metropolitans of Paris until 1623. It was purchased by the city in 1911 but is sadly in need of repair. The Hôtel de Cluny (p. 271) is the only other specimen in Paris of the domestic architecture of this date. — Close by is the Quai des Célestins (p. 183). At the corner of the Rue de l'Hôtel-de-Ville and the Rue des Nonnains-d'Hyères is an old sign of a knife-grinder. — Quaint old row of houses also on the Quai de l'Hôtel-de-Ville, opposite which are moored several floating laundries.

Beyond the E. end of the Rue François-Miron the Rue de Rivoli is continued by the **Rue St-Antoine** (Pl. R, 23, 26, 25; *V*), so named from the abbey which once stood there. No. 117, on the right, is an interesting half-timbered house of 1511.

The church of **St-Paul-St-Louis** (Pl. R, 25, 26; *V*) was erected for the Jesuits in 1627-41 by Père François Derrand, under Italian influence. The handsome baroque portal was added by Père Martel Ange. The dome is one of the oldest in Paris. The interior is imposing, but overladen with decoration. In the left transept is a painting of Christ in the Garden, by Eugène Delacroix (1827). — The building behind the church on the W., formerly the Jesuit college, is now the *Lycée Charlemagne.* — To the N.W. is the 'St-Paul' station of the Métro (Appx., p. 31).

The streets to the S. of the E. end of the Rue St-Antoine (Rue Beautreillis, Rue des Lions, Rue de la Cerisaie, etc.) cover the site of the buildings and gardens of the *Hôtel St-Paul* or *St-Pol*, a group of palaces (including the Hôtel de Sens, see above) occupied by Charles V., Charles VI., and

Charles VII. Within the palace enceinte was the church of *St-Paul*, in the graveyard of which Rabelais, Mansart, and the 'Man in the Iron Mask' (the mysterious prisoner of the Bastille, 1698-1703) were buried.

In the Rue de Sévigné, which begins opposite the church, on the N. side of the Rue St-Antoine, is the Musée Carnavalet (p. 187).

On the left in the Rue St-Antoine, No. 62, is the old *Hôtel de Sully*, built in 1624-30 by the elder Jean Androuet du Cerceau, and acquired in 1634 by the Duc de Sully, minister of finance under Henri IV. The courtyard, adorned with statues, is interesting. — The Rue de Birague, on the left, leads to the Place des Vosges (p. 191); Joseph Lakanal (1762-1845), the educationalist, died at No. 10 (tablet). — On the right, No. 21 Rue St-Antoine, is the *Hôtel de Mayenne et d'Ormesson*, built c. 1613, now the Ecole Commerciale des Francs-Bourgeois.

A little farther on is the *Temple Ste-Marie* (Calvinist; p. 45), with a dome, built as the church of the Visitation by F. Mansart (1632). Mme. de Sévigné (1626-96) was buried there. On the left, at the corner of the Rue des Tournelles, is a bronze statue of *Caron de Beaumarchais* (1732-99), the author, by L. Clausade (1895). A garret at No. 9 Rue Lesdiguières, opposite, was the first lodging of Balzac in Paris, at three sous a day (1819).

An inscription at No. 5, Rue St-Antoine (on the right), relates to the taking of the Bastille. The street ends at the Place de la Bastille.

The **Place de la Bastille** (Pl. R, 25; *V*), or simply *La Bastille*, was once the site of the *Bastille St-Antoine*, a castle built in 1370-83 and spared when the old fortifications were demolished under Louis XIV. This fortress, which had become odious as a place of arbitrary and tyrannical imprisonment, was rendered historically famous by its total destruction on July 14th, 1789, at the beginning of the French Revolution (p. 182).

The ***Colonne de Juillet**, which now adorns the square, was erected under Louis Philippe in 1831-40 by Alavoine and Duc, in honour of the heroes of the Revolution of July 1830. Its total height is 154 ft., its diameter 13 ft.; it rests on a massive round base of white marble. Under this are vaults containing two huge sarcophagi for the victims of the July Revolution, in which were placed also the remains of those who fell in Feb. 1848. On the circular substructure rises a square base, adorned with twenty-four allegorical medallions in bronze (Justice, the Constitution, Strength, Liberty, Equality, and Fraternity). On the W. side of the pedestal is a bronze lion in relief (the astronomical symbol of July), by Barye; on the E. side are the arms of the city; at the four corners are Gallic cocks holding garlands. The column itself is of bronze, partly fluted, and is divided by bands into five sections bearing the names of the fallen. On the summit is a Genius of Liberty, in gilded bronze, after A. Dumont, holding in one hand the torch of

civilization and in the other the broken chains of slavery. — A good staircase of 238 steps ascends to the top (adm. gratis 10-4 or 5; closed on Mon.). Splendid view.

Under the square are the 'Bastille' stations of the *Métro*, lines 1 & 5 (Appx., pp. 31, 34); entrance to the first of these on the S. side of the Place, near the canal, to the second on the W. side, in front of the column. — *Omnibuses* and *Tramways*, see Appx., p. 60.

In the roadway in front of the corner between the Rue St-Antoine and Boul. Henri-Quatre (see below) a semi-circular row of paving-stones marks the site of one of the towers of the old fortress of the **Bastille**, which defended the E. entrance to the town and overawed the populous suburb of St-Antoine (p. 251). The English garrison under Lord Willoughby capitulated to Charles VII. here in 1436. In July 1789 the populace, hearing a rumour that troops from St-Denis were marching on the city, and that the Bastille was to bombard the Faubourg St-Antoine, flew to arms, and, reinforced by the guards and other troops who had joined the Revolution, laid siege to the fortress. At first they were repulsed, but the garrison of 139 men, including 95 'invalides', soon lost courage. The commandant Delaunay, whose attempt to blow up the castle with the whole of its little garrison was frustrated, then agreed to surrender on condition that he might evacuate the castle with the honours of war; but in spite of the brave efforts of the leaders of the assailants to make them keep their promise, he and his officers were massacred by the mob. The castle was then razed to the ground, and its stones were partly used to build the Pont de la Concorde (p. 62; models, see pp. 185, 189). The great key of the Bastille was given by La Fayette to Tom Paine as a present for George Washington and is now at Mount Vernon.

The Place de la Bastille played a memorable part also in 1848 and 1871. In June 1848 the insurgents erected their strongest barricade at the entrance to the Rue du Faubourg-St-Antoine. It was there that Archbishop Affre (p. 267), while exhorting the people to peace, was fatally shot. In May 1871 this was one of the last strongholds of the Communards, by whom it had been formidably barricaded.

No. 34 in the Rue de la Roquette (to the N.E. of the square; comp. p. 250) is an old house bearing the date 1377.

From the N. side of the Place de la Bastille run the Boul. Beaumarchais (p. 81) and Boulevard Richard-Lenoir. Under the latter pass the Métro (Line 5; Appx., p. 34) and the *Canal St-Martin*, which is covered over for nearly $1^1/_4$ M. During Holy Week the curious 'Foire aux Jambons' (ham and sausage fair), followed by the 'Foire à la Ferraille' ('pedlars' market'), is held in the Boul. Richard-Lenoir. To the E. of the Bastille the Rue du Faubourg-St-Antoine leads to the Place de la Nation (p. 251). — On the S.E. side of the Bastille are the *Gare de Vincennes* (Pl. R, 25, *V*; comp. p. 253) and the Rue de Lyon, leading to the Gare de Lyon (p. 183). — To the S. lies the *Bassin* or *Gare d'Eau de l'Arsenal*, which communicates with the Bassin de la Villette (p. 243) by the Canal St-Martin.

Behind the Gare de Vincennes is the **Hospice des Quinze-Vingts** (28 Rue de Charenton; Pl. R, 25, *V*), one of the most venerable institutions in Paris, founded before 1260 by St. Louis for '15 score' blind people. Since 1780 the hospice, once in the Place du Palais-Royal, has occupied the Hôtel des Mousquetaires Noirs, built by De Cotte in 1699.

The **Boulevard Henri-Quatre** (Pl. R, 25, 22; *V*) runs S.W. from the Place de la Bastille, affording a fine vista ended by the dome

of the Panthéon. On the left side of this boulevard is the *Caserne des Célestins*, on the site of a famous 14th cent. monastery. Adjacent, at No. 3, Rue de Sully, is the valuable *Bibliothèque de l'Arsenal* (Pl. R, 25; *V*), occupying part of the old arsenal of Paris, which extended from the Seine to the Bastille. Adm. daily, 9-5, except Sun. and holidays and Sept. 16-30th. The library, which was placed under the management of the Bibliothèque Nationale in 1923, contains 735,000 printed vols., over 10,000 MSS., and 120,000 engravings, and is specially rich in illuminated MSS., ancient French poetry, and theatrical literature.

To the right of the Boul. Henri-Quatre, opposite the library, begins the Quai des Célestins (Pl. R, 25, 22; *V*). No. 2, on the right, is the old *Hôtel Fieubet* (now the Ecole Massillon), a fine building by J. Hardouin-Mansart (1676-81), spoiled by the pseudo-Renaissance ornamentation added in 1857. In the open space opposite are the remains of a tower of the Bastille, the *Tour de la Liberté*, discovered under the Rue St-Antoine during the construction of the Métropolitain, and brought hither in 1899. Barye, the sculptor (p. 268), lived at No. 4, the *Hôtel Nicolaï*, from 1862 till his death here in 1875 (tablet). To the right of the quay is the Rue St-Paul, where the old *Hôtel de La Vieuville* (No. 4; beginning of 16th cent.) was once occupied by the Duc de La Vieuville, superintendent of finance (d. 1653). A tablet on No. 28 on the quay states that Rabelais died in 1553 in the Rue des Jardins-St-Paul; a tablet on No. 32 marks the site of the tennis court of the Croix-Noire, where Molière and his company (the 'Illustre-Théâtre') played in 1646. Another tablet on the same house marks the site of the Tour Barbeau, in the walls of Philip Augustus (p. xix). This quay ends at the Quai de l'Hôtel-de-Ville (p. 180). The *Pont Marie* (Pl. R, 22; *V*), dating from 1614-35, derives its name from its builder.

The Boul. Henri IV crosses the Seine and the E. end of the Ile St-Louis by the Pont de Sully (p. 268) and ends on the left bank, at the E. end of the Boul. St-Germain (p. 286).

To the S.E. of the Bibliothèque de l'Arsenal are the 'Quai de la Rapée' station of the Métro (Appx., p. 34), the *Place Mazas* (Pl. R, G, 25; *V*), and the Pont d'Austerlitz (p. 319). At the S. end of the Place Mazas is the new *Morgue* (Institut Médico-Légal; comp. p. 267), where dead bodies are exposed for identification (not now open to the public). — The Boulevard Diderot (Pl. R, 25, 28, 31) leads thence to the Place de la Nation (p. 251). The Gare de Lyon (Pl. R, G, 25, 28), at the beginning of this boulevard, has a clock-tower 210 ft. high. Buffet on the 1st floor, with modern paintings.

In the Boul. Diderot, to the left, is the 'Lyon' station of the *Métro* (Appx., p. 31), which has another entrance in front of the terminus. — *Omnibuses* and *Tramways*, see Appx., p. 58.

Quartier du Marais.

Métro Stations (Line 1; Appx., p. 31): *Hôtel-de-Ville*, for the Archives; *St-Paul*, for the Musée Carnavalet. — Omnibuses and Tramways, see Appx., pp. 58, 59.

The *Quartier du Marais*, to the N.E. of the Hôtel de Ville, is bounded by the Rue de Rivoli, Rue St-Antoine (p. 180), Rue du Temple (p. 199), and Boul. Beaumarchais (p. 81). Built on the site of a great marsh (drained in the 12th cent.), this was the fashionable quarter of the town down to the 18th cent., and it still contains many fine mansions, now disfigured by shops and factories.

The Rue des Archives (Pl. R, 23, 24, 27; *V, III*) leads from the Rue de Rivoli (nearly opposite the Métro station 'Hôtel de Ville'), running parallel with the Rue du Temple (p. 199), to the Square du Temple. No. 24, the old chapel of the convent of Billettes, built in 1754, has been the Protestant *Eglise des Billettes* since 1812 (p. 45; 15th cent. cloisters). To the right, at the corner of the Rue des Blancs-Manteaux (No. 25), is the 'Cabaret de l'Homme-Armé', with grille and sign of the 18th century. We then pass the Archives (see below), on the right, with the door-way of the Hôtel de Clisson at No. 58. To the left, at the corner of the Rue des Haudriettes, is a pretty fountain, erected by the Prince de Rohan (1705), with a naiad by Mignot. No. 78, at the corner of the Rue Pastourelle, is the *Hôtel du Maréchal de Tallard* (1728). — To the right of the Rue des Archives lies the Rue des Quatre-Fils, No. 22 in which is the mansion where Mme. du Deffand held her salon, attended by Voltaire, Montesquieu, D'Alembert, Horace Walpole, and others.

The church of **St-Jean-St-François** (Pl. R, 23; *III*), in the Rue Charlot, was formerly a chapel of the Capuchins of the Marais (1623). It contains many paintings (badly lighted), notably St. Louis visiting the plague-stricken, by *Ary Scheffer* (first to the left, in the nave), and eight tapestries referring to a 'Miracle of the Host' in Paris (1290). In the choir are fine statues of St. Francis of Assisi (by *Germain Pilon*) and St. Denis (by *Jacques Sarazin*).

The **Archives Nationales** (Pl. R, 23; *III*), or Public Record Office, have occupied since 1808 the *Hôtel de Rohan-Soubise*, the greater part of which was built by P. A. Delamair in 1704-12 for the Princesse de Soubise. The main façade, with sculptures by R. Le Lorrain and a stately colonnaded courtyard, faces the Rue des Francs-Bourgeois (p. 186). To the W., in the Rue des Archives, is the *Hôtel de Clisson*, an older part of the building, once the mansion of the Constable Olivier de Clisson, built c. 1371-75, and afterwards the *Hôtel de Guise*, owned from 1553 to 1700 by the Ducs de Guise (tablet); the chief relics of the Hôtel de Clisson are the chapel (14th cent.; not shown) and the doorway (No. 58) flanked with turrets and bearing the family arms and motto. Bolingbroke (Henry IV.) gave a farewell supper here before setting forth to win the crown of England (1399). The N. and E. wings date from the

middle of the 19th century. — Visitors are admitted for purposes of research on week-days (10-5), on previous application at the Bureau des Renseignements. The chief treasures are shown in the Musée.

The **Musée des Archives** is open free to the public on Sun., 1-4; visitors are admitted on Thurs. also (12-3), under the escort of an attendant, on application at the bureau (passport to be shown). The objects are labelled, and there is a short catalogue (1922; $2^1/_2$ fr.). The rooms are not heated in winter. — The rococo *Decorations (c. 1730) of some of the rooms are among the finest in Paris.

In the vestibule, opposite the entrance, is the READING ROOM (Salle de Travail; adm., see above). We ascend to the right by a staircase, dating from 1844, with a ceiling-painting by *Jobbé-Duval*. On the landing of the **First Floor** are busts of the keepers of the Archives and a collection of seals. — We first enter the SALLE DES GARDES (II). On the entrance-wall to the right hangs the allegorical 'Jesuit picture', of the middle of the 17th cent., which was seized in 1762 in the church of the Collège de Billom in Auvergne. It represents the religious orders on their voyage towards the harbour of Salvation, in a ship manned by the Jesuits, with the motto 'typus religionis', and it afforded an argument against them when the order was suppressed in 1762. On the left, behind, is a model of the Bastille (p. 182), made out of a stone of that fortress by the 'patriot' Palloy, with keys of the prison in front of it. The adjoining *Cabinet is charmingly panelled with gilded scenes from the fables of La Fontaine, a relic of the Hôtel de Guise (p. 184). On the wall opposite the entrance is a piece of Gobelins tapestry, after *J. P. Laurens*, a 'Tournament in the 13th century' (1899). The frames and glass-cases, numbered 1 to 59 (beginning on the right, under the Jesuit picture), contain the most ancient documents, from the Merovingians to Louis XIII. In Case 2, No. 34, a gift from Charlemagne, with his monogram; in Case 14, No. 145, testament of Suger (p. 376); in Case 23, No. 214, testament of Philip Augustus; in Wall Case 45, No. 568, letters of Francis I. regarding the foundation of Havre (1518); in Wall Case 46, No. 646, treaty of marriage between Francis II. and Mary Stuart; in Case 55, No. 727, letter of Henri de Bourbon, afterwards Henri IV. (1585). Also, seals, and important French treaties of alliance and peace, from the treaty between Philip Augustus and Richard Cœur-de-Lion (1195) to the Conventions of Erfurt (1808); in Case 12, No. 52, Convention between the United States and the French Republic (1803).

Farther on are the former apartments of the Princesse de Soubise. Her *BEDROOM (IV) has a gilt balustrade (restored) in front of the alcove which contained the bed. The decoration consists of mythological scenes in relief, gilded. Above the doors are the Graces presiding over the education of Love, by *Boucher*, and Minerva teaching a girl the art of tapestry-weaving, by *Trémolières* (1737). At the back of the alcove are two pastoral scenes, by *Boucher*. In Cases 60-64 are mediæval documents. Cases 65-76 contain documents of the 17-18th cent. (in Case 68, the Revocation of the Edict of Nantes) and the autographs of Bossuet, Corneille, Racine, Molière, Voltaire, John Law (p. 175), and others.

Next comes the princess's *SALON OVALE (V), with an exquisitely painted ceiling, a masterpiece by *G. Boffrand* (comp. p. xlvii). Around are eight Episodes from the myth of Psyche, painted by *Charles Natoire* (1737-39). Documents of the late 18th cent.: Oath in the Jeu de Paume (78; p. 345), deeds relating to the Bastille (80), Declaration of the Rights of Man in 1791 (81), constitutions of 1793, 1795, and 1799 (82), documents regarding Marie Antoinette (83), will of Louis XVI. and Marie Antoinette's last letter, written from the Conciergerie to Mme. Elisabeth on Oct. 16th, 1793 (84), journal of Louis XVI. and documents relating to his condemnation (85).

Room VI, formerly a bedroom, contains four paintings over the doors: next the entrance, Mercury educating Cupid, by *Boucher* (1788); next the exit, the characters of Theophrastus, or Sincerity, by *Trémolières* (1787); at the back, on the left, Secrecy and Prudence, by *Restout* (1787); to the right, Friendship of Castor and Pollux, by *Carle Vanloo* (1787). Documents of the reigns of Louis XV. and Louis XVI.

The Salle du Dais (VII) has beautiful carved panels over the doors. Pictures at the back, two scenes from the fables of La Fontaine: the Woodman and Mercury, by *Vanloo*, and Boreas and the traveller, by *Restout*. Documents of the Revolution and First Empire: Report on the execution of Louis XVI. (118); farewell of Charlotte Corday to her father (124); autographs of Robespierre (128), Marat (129), and Mme. Roland (130); letter of Gen. Hoche announcing the victory of Quiberon (133); several letters of Bonaparte. — Room VIII, to the left, contains seals and medals. At the back, keys of the cities taken by the French in 1794. In the centre, Louis XVIII.'s writing-table.

The **Ground Floor**, reached through the courtyard, to the left of the vestibule, includes the former apartments of the Prince de Soubise (if closed, apply to an attendant). The first room is used as the Registry. Paintings over the doors: Diana disarming Cupid, by *Trémolières* (1737), and Apollo teaching Cupid how to play on the lyre, by *Restout* (1737). — The next room was the prince's *Salon Ovale, below that of the princess (p. 185). It also was decorated by *G. Boffrand* with delicately carved wainscoting. Between the doors and the windows are figures in prominent relief: Music, Justice, Painting and Poetry, History and Fame, by *L. S. Adam*, and Architecture, Comedy, and Drama, by *J. B. Lemoyne*. — The third room, once the prince's Bedroom, recently restored, contains an 18th cent. tapestry of the Esther series (Condemnation of Haman). Paintings: over the entrance, Aurora and Cephalus, by *Boucher;* on the entrance wall, Marriage of Hercules and Hebe, by *Trémolières;* over the opposite door, Mars and Venus, by *Carle Vanloo;* on the opposite wall, Neptune and Amphitrite, by *Restout*. In the centre is the table on which Robespierre, when wounded, was brought before the Comité du Salut at the Tuileries.

From the Archives we follow, to the S.E., the Rue des Francs-Bourgeois (Pl. R, 23; *III*), the name of which recalls the 'free burghers' of the middle ages, who enjoyed the king's special protection and immunity from municipal taxes. On the right, No. 55, is the *Mont-de-Piété*, now officially designated the *Caisse de Crédit Municipal de Paris*, a pawnshop founded by Louis XVI. in 1777 and reorganized by Napoleon I. in 1804. In the Cour de l'Horloge is marked the site of the old wall of Philip Augustus (p. xix; tablet). Adjacent, in the Rue des Blancs-Manteaux, is *Notre-Dame-des-Blancs-Manteaux*, built in the 13th cent. for the 'Serfs de la Sainte Vierge', but rebuilt in 1685 and enlarged in 1863.

The next cross-street is the Rue Vieille-du-Temple. At the corner is the *Hôtel Hérouët* (1528), with its pretty Gothic turret. On the left, higher up (No. 87), is the **Imprimerie Nationale** (Pl. R, 23; *III*), or state printing office, founded c. 1640 and occupying since 1809 the former *Hôtel de Rohan* or *de Strasbourg*. This mansion was built by P. A. Delamair in 1712-19 for the Dukes of Rohan, four of whom were cardinals and bishops of Strasbourg, including the famous Cardinal de Rohan (p. 361). The printing

office is being transferred to new buildings in the Rue de la Convention (p. 312). The artistic portion of the building, including the 'Salon des Singes', painted by Huet, is shown on Thurs. at 2.30 p.m. In the courtyard is a statue of Gutenberg (c. 1400-67), by David d'Angers (1852), and in the second court is a fine relief, The sun-god's horses being watered, by Robert Le Lorrain (c. 1740).

Lower down the Rue Vieille-du-Temple, on the other side of the Rue des Francs-Bourgeois, is the *Hôtel de Hollande* (No. 47), built by Cottard in 1638, and occupied by the Dutch ambassador under Louis XIV. Subsequently it was the residence of Beaumarchais (p. 181), who in 1784 established here an institution for nursing mothers. The gateway is adorned with fine sculptures (heads of Medusa; mythological subjects). The tympanum in the courtyard contains a large bas-relief of Romulus and Remus suckled by the wolf, by Regnaudin. In front of this mansion is the spot where Duke Louis I. of Orleans, brother of Charles VI., was assassinated, as he was leaving the house of Isabeau de Bavière, by the men of Jean sans Peur in 1407.

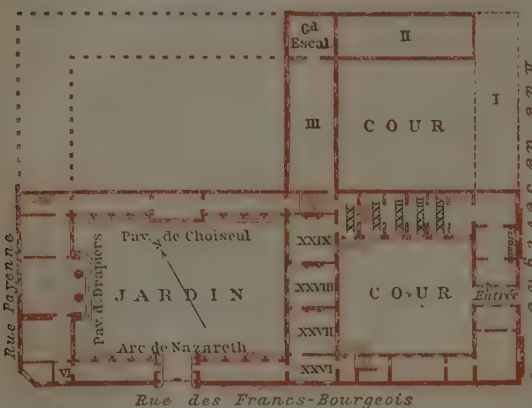
Following the Rue des Francs-Bourgeois, we observe on the left, at No. 38, a curious blind alley with overhanging houses, and No. 30, the *Hôtel de Jean de Fourcy* (1598; at the back of the first courtyard, above the cornice, is a bust of Henri IV.). On the right, No. 31, is the *Hôtel d'Albret*, built about 1550 by the Constable Anne de Montmorency, and restored in the 18th cent. (with inscription). It was here that Mme. Scarron (p. 192), afterwards Mme. de Maintenon, met Mme. de Montespan, who entrusted her with the education of her children. No. 25, the *Hôtel de Lamoignon*, was built in 1584-86 for Diane de France, Duchess of Angoulême, the legitimized daughter of Henri II., whose crest (hunting symbols and the letter D) may still be seen in the handsome courtyard, entered from the Rue Pavée (No. 24). This mansion was the birthplace of Malesherbes (p. 260), and Alphonse Daudet lived here in 1867. In the Rue Pavée stood the prison of *La Force*, where the Princesse de Lamballe, Marie Antoinette's friend, and other victims of the Revolution were massacred.

To the left, at the corner of the Rue de Sévigné, is the —

***Musée Carnavalet** (Pl. R, 26; *V*), or *Musée Historique de la Ville*, illustrating the history of Paris and of the Revolution. It was originally the Hôtel de Ligneris, and then (1572) the mansion of the Breton Marquise de Kernevenoy, whence the name of Carnavalet. It was begun in 1544 from designs by *Pierre Lescot*, continued by *Jean Bullant*, altered by *Jean Androuet du Cerceau*, remodelled in 1655-61 by *François Mansart*, who built the chief façade in the Rue Sévigné, and converted into a museum in 1866. The portal, with sculptures by *Jean Goujon*, is the only relic of the original building. The N. wing in the Rue de Sévigné, designed by *Foucault*, was

completed in 1914; another wing, in the Rue Payenne, has recently been constructed. Mme. de Sévigné, the famous authoress and letter-writer, resided here from 1677 till her death in 1696 (tablet).

The museum is open daily, except Mon. and holidays, from 10 to 4 or 5, but on Tues. from 12.30 only (adm. 1 fr.; free on Sun.). There is no catalogue; the 'Curiosités de Carnavalet', by Alcanter de Brahm (10 fr.), is a general description. Explanatory labels everywhere. Curator, Jean Robiquet. — Sticks and umbrellas must be left in the cloak-room (gratuity).



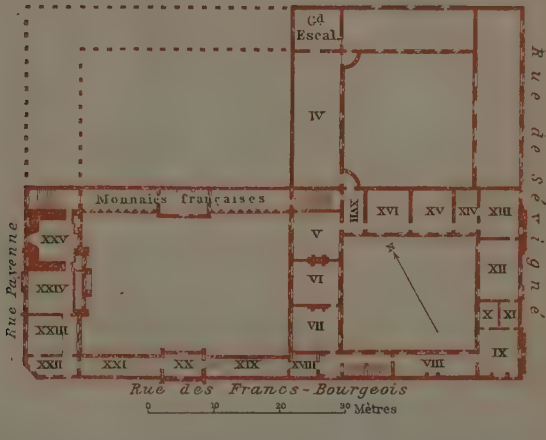
The porte-cochère, on the right of which is the entrance to the museum, leads to a Courtyard adorned with a fine bronze statue of Louis XIV., by *Antoine Coyzevox*, from the old Hôtel de Ville. The sculptures of the Seasons, on the façade at the back of the court, are attributed to *Jean Goujon*. To the left is a staircase to the first floor.

Hurried visitors should pass through the right wing of the ground-floor and ascend the main staircase to the first floor.

Ground Floor. Room I *(Salle des Enseignes)*. Shop and tavern signs, mostly of the 18th cent.; in the glass-cases, printed placards and advertisements. By the middle window is a coco (liquorice water) fountain, of the time of Louis Philippe. The windows on the right contain old stained glass. — Room II *(Salle des Costumes)* contains costumes, mostly of the 18th century. Two tapestries. —

To the left of the staircase-hall is Room III (temporarily closed). — We ascend the staircase, passing a bust of Mme. Vigée-Lebrun, the artist, and some fine wall-paintings from the Hôtel de Luynes by Brunetti (1748).

First Floor. Room IV *(Salle Louis XVI).* Portraits of the royal family. On either side of the entrance are fans. Glass-cases contain souvenirs of the Revolution: 1st central case, Marie Antoinette's fan; 2nd, documents connected with the king's trial and execution, an exercise written by Louis XVII., rings with the hair



of Louis XVI. and of Marie Antoinette and the Princesse de Lamballe, communion cloth used by the king in the Temple (p. 198); 3rd, a copy of the Constitution of 1793 bound in human skin. — Room V *(Salle de la Bastille).* On the walls, weapons, Jacobin caps, etc.; by the left window and the chimney-piece, models of the Bastille (p. 182). On the right, a portrait of Latude, the famous adventurer who was imprisoned for thirty-five years in the Bastille, and the rope-ladder and tools with which he effected his escape. In the central case, keys from the Bastille, etc.

From Room V we enter, on the left, the apartment of panelled rooms (XVII-IX) occupied by Mme. de Sévigné (p. 188). Room XVII. Early balloon ascents (1783 et seq.). — Room XVI. Portraits of Voltaire, Rousseau, Chénier, and others. In the central case, souvenirs of Voltaire and Rousseau, including the latter's inkstand. —

Room XV. Portraits and prints of the 18th century; a fine portrait by Quentin de la Tour (p. xlviii). In the central case, porcelain, lace, and combs. — Room XIV contains Louis XV. panelling and decorations from an old Paris mansion. In the wall-case, porcelain figures. — Room XIII. Pictures showing the manners and customs of the period preceding the Revolution. In the centre, a group in Sèvres biscuit. — Room XII. Dolls in court costume. On the chimney-piece are two Sèvres vases. A passage (XI) leads to Room IX, which was Mme. de Sévigné's salon. Portraits of the marquise, in pastel, by Robert Nanteuil, and of her daughter Mme. de Grignan, by Mignard. The case below contains Mme. de Sévigné's portrait, one of her letters, and a portion of her dress. In the centre, Nevers and Marseilles ware. The adjoining cabinet (X), shut off by an iron railing, contains Mme. de Sévigné's sofa.

We return to Room V. — Room VI *(Salle de la Convention)*. Souvenirs of the National Convention (1792-93). Portraits of Danton, Marat, Robespierre, Bailly, André Chénier, and Lucile Desmoulins. In the centre, an ivory model of the guillotine. Opposite the fireplace, the tables of the Rights of Man, formerly hung behind the president's chair in the Convention. — Room VII. Furniture and other relics from the Tour du Temple (p. 198). Above the bed, a portrait of 'la veuve Capet'. In the centre, a relief-plan of the Temple. In the 1st case on the left, Louis XVI.'s last order to the Swiss Guards (p. 65); in the case to the right of the fireplace, various objects that once belonged to the king and queen.

From the landing, to the left of which is Room VIII (temporarily closed), we turn to the right to visit the W. wing. Room XVIII contains old views of the Louvre. On the left wall, Procession of the partisans of the Ligue (1590). — Room XIX. Old views of Paris. — Rooms XX XXII. Views of Paris and pictures illustrating the manners and customs of the Parisians, mostly by G. de Saint-Aubin. — Room XXIII has painted and gilded panelling from the Hôtel Colbert de Villacerf (p. 192). In the centre, a plaster model of the equestrian statue of Louis XIV. in the Place Vendôme (p. 81). — Room XXIV has panelling from the Hôtel de Dangeau and Gobelins tapestry. On the right, a wax bust of Henri IV. after his murder in 1610, modelled by Michel Bourdin. Porcelain dinner-service. — Room XXV. Views of Paris, etc. Fans and engravings.

On the right of the landing is a new Gallery of three rooms containing a collection of French coins, chronologically arranged. This brings us to Room V (p. 189), whence we descend to the ground-floor by an adjoining staircase.

The remaining rooms on the ground-floor, as well as the garden, are temporarily closed. The Roman, Merovingian, and mediæval antiquities previously shown here are to form a *Musée Lapidaire*,

to be housed in the Rue Payenne. The ground-floor of the Musée Carnavalet is to contain a *Musée du Costume*. A room on the first floor will be devoted to souvenirs of George Sand, the famous writer (1804-76).

At No. 29, Rue de Sévigné, once the *Hotel Le Pelletier de Souzy* (built by Pierre Bullet in 1686), is the **Bibliothèque Historique de la Ville** (Pl. R, 26; *V*), or *Institut d'Histoire, de Géographie et d'Economie Urbaines de Paris*, replacing the library destroyed in the Hôtel de Ville in 1871 (240,000 vols., 10,000 MSS., and 7000 plans of Paris), and illustrating more especially the history of Paris and the Revolution. It is open daily from 10 to 4 or 5 (closed in Aug.).

The building on this side of the library (27 Rue de Sévigné) is the *Lycée Victor-Hugo*, for girls, partly on the site of the Convent des Filles-Bleues founded by the Marquise de Vernouil, mistress of Henri IV.

The Rue des Francs-Bourgeois crosses the Rue de Turenne (p. 192) and ends on the E. at the ***Place des Vosges** (Pl. R, 26; *V*), formerly the *Place Royale*, a very fashionable address under Louis XIV. The houses are uniform, with arcades and high-pitched roofs (comp. p. xliii). Its present name was given in honour of the department of the Vosges, the first to forward patriotic contributions in 1792. The marble equestrian statue of *Louis XIII.*, in the centre, by Dupaty and Cortot, replaced in 1818 a statue of that king erected by Richelieu in 1639 and destroyed in 1792.

Here was once situated the royal *Palais des Tournelles*, occupied by the Duke of Bedford, Regent of France in 1422-35, and the favourite residence of Louis XI. Henri II. was accidentally killed at a tournament here in 1559 (comp. p. 175). Catherine de Médicis caused the palace to be demolished after the death of her husband; the site became a horse-market, and in 1578 witnessed the famous duel between three 'mignons' of Henri III. and three partisans of the Duc de Guise. The present square was erected for Henri IV. and was completed in 1610, the king's and queen's pavilions, bearing their initials, being in the centre of the S. and N. sides respectively. No. 21 was the house of Cardinal Richelieu (1615); Bossuet lodged from about 1682 to 1694 at No. 17; Rachel the tragédienne lived at No. 9, the former *Hôtel de Chaulnes*, now the Paris Ateliers of the *New York School of Fine and Applied Art* (beautiful interior decorations; open on Mon., 10-4); No. 1 was the *Hôtel de Coulanges* (1606; entrance at 11bis Rue de Birague), in a pavilion adjoining which Mme. de Sévigné (p. 187) was born.

The **Maison de Victor Hugo** (Pl. R, 26; *V*), No. 6 Place des Vosges, was originally built in 1605 for Isaac Arnauld, intendant of finance. Victor Hugo occupied the second floor from 1832 to 1848. It was converted into a museum in 1903. Open daily (except Mon. and holidays), 10 to 4 or 5 (on Tues. from 12.30 only); adm. 1 fr., free on Sundays. Curator, Raymond Escholier.

Vestibule. Bust of Victor Hugo, in plaster, by *Marqueste*.

The walls of the staircase and of most of the rooms are hung with engravings, prints, and drawings of scenes from Hugo's work.

FIRST FLOOR. Vestibule. Plaster bust of Hugo, by *Schœnewerk* (1879). 203. *L. O. Merson*, Esmeralda; 199. *Willette*, Gavroche at the barricade; 205. *E. Carrière*, Fantine abandoned; 97. *Devambez*, Jean Valjean before the tribunal. — Grande Galerie. Drawings and sketches by Hugo; corrected proofs. *Busts of Hugo by *Rodin* and by *David d'Angers*. — Small room to the left. 193. *E. Fournier*, Hernani (Act V); 195. *F. Roybet*, Don César de Bazan; 196. *A. Besnard*, First performance of Hernani; 221. *P. Baudry*, 'Le sacre de la femme'; 200. *Fantin-Latour*, The satyr; 190. *Bonnat*, Portrait of Hugo; 222. *Steinlen*, Poor folk; 201. *Henner*, Sarah at the bath; 194. *Auguste de Châtillon*, Hugo and his second son François Victor. Pen-and-ink drawings by Hugo; copies of Hugo's works once in the possession of famous persons. — On the staircase, farther up, Apotheosis of Victor Hugo, a bas relief by *Henry Cros*. 237. *Grassel*, Eviradnus.

SECOND FLOOR. Vestibule. Photographs of Hugo at Guernsey. Furniture that once belonged to Hugo. 209. *Chiffart*, Portrait of Hugo; 210. *Raffaelli*, The march past (Feb. 27th, 1881); 211. *Roll*, Vigil at the Arc de Triomphe (p. 73). — Room I. Furniture made or designed by Hugo, including a table with the autographs and inkstands of Lamartine, George Sand, the elder Dumas, and Hugo. 212. *L. Bonfanger*, Five from heaven ('Les Orientales'). — Room II. Poker-work panels and furniture made by Hugo, from Mme. Drouet's house at Guernsey. — Room III. Death-mask of Hugo, by Dalou; portraits of his family; his poet's and academician's uniforms; various souvenirs. — Room IV is a reconstitution of the room in the Av. d'Eylau (see p. 236) in which Hugo died. Portraits of Hugo on his death bed, by *Bonnat* and by *Falguière*. — Farther up the staircase: 202. *Rochegrosse*, The Burgraves; 246, 247. *Bourgeois*, Hugo's houses in Guernsey and the Av. d'Eylau.

THIRD FLOOR (if closed, apply to the concierge; gratuity). 83. *J. P. Laurens*, Death of Baudin (p. 251). Busts and caricatures of Hugo; sketches and drawings by him.

The Rue du Pas-de-la-Mule leads from the N.E. corner of the Place des Vosges to the Boul. Beaumarchais (p. 81), crossing the RUE DES TOURNELLES, with the mansion (in the courtyard of No. 28) built in 1690 by Jules Hardouin-Mansart for himself. The first floor was once occupied by the famous courtesan Ninon de l'Enclos (1616-1706). The Rue de Birague leads S. to the Rue St-Antoine (see p. 181).

The long RUE DE TURENNE (Pl. R, 27, 26; *V, III*) contains several interesting old houses. The courtyard of No. 23, once the *Hôtel Colbert de Villacerf* (c. 1660), deserves a visit. At No. 41 is the tasteful *Fontaine de Joyeuse* (1687). No. 56 was the residence of the poet Paul Scarron (1610-60), who died here, and of his wife Françoise d'Aubigné, afterwards Mme. de Maintenon (p. 345). At the corner of the Rue St-Claude is *St. Denis-du-Saint-Sacrement*, a church in the neo-classic style (1826-35). In the chapel on the right of the entrance are a Pietà, painted by Delacroix, and a statue of St. Geneviève by Perraud (1868). Frescoes in the choir by Abel de Pujol. No. 5 Rue de Thorigny, close by, was the *Hôtel de Juigné* and has a fine staircase of 1626. At the N. end of the Rue de Turenne (corner of the Rue Charlot) is the *Fontaine Boucherat*, designed by Jean Beausire (1699).

6. From the Louvre N.E. to the Boulevards.

Métro Stations (Lines 1, 4, and 8; Appx., pp. 31, 33, 32): *Louvre, Châtelet, Halles, Etienne-Marcel, Réaumur-Sébastopol, Arts-et-Métiers, Temple.* — Omnibuses and Tramways, see Appx., pp. 58, 60, 'Conservatoire des Arts et Métiers' and 'St-Eustache'. — Restaurants, see p. 19.

The wide and commonplace Rue du Louvre (Pl. R, 20, 21, *III;* S. part, see p. 86) has been prolonged in recent years as far N. as the Rue Montmartre.

In the easternmost portion of the Rue St-Honoré (comp. p. 82), on No. 96, at the corner of Rue Sauval, is a tablet indicating the site of the house in which Molière was born (Jan. 15th, 1622). Nearly opposite, at the corner of the Rue de l'Arbre-Sec, is the *Fontaine de la Croix du Trahoir*, erected by Soufflot in 1775 and replacing one built under Francis I.; it marks the site of the gallows of the Croix du Trahoir.

The **Bourse du Commerce** (Pl. R, 20; *III*), or *Produce Exchange*, about midway between the Louvre and the Post Office, just off the Rue du Louvre, to the right, was formerly the corn exchange (Halle au Blé) and was remodelled by Blondel in 1888-89. The nucleus is a spacious rotunda, of 1762-67, with a dome added after a fire in 1811. On the side next the Rue du Louvre is a new façade, with four Greek columns, bearing a pediment with sculptures by Croisy. The interior of the dome is embellished with frescoes of East, West, North, and South, by Clairin, Luminais, Laugée, and Lucas. The exchange is open on week-days from 9 to 6 (business-hours 2-5, Sat. 10.30-12). The cellars are used for the cold storage of meat and fish (entrance opposite No. 4, Rue de Viarmes; gratuity). — Against the E. side of the Bourse, opposite No. 6, rises a Doric column, 98 ft. high and 10 ft. in diameter, a relic of the *Hôtel de Soissons*, built by Bullant for Catherine de Médicis in 1572. A staircase (no adm.) ascends to the top of the column, where the queen is said to have made astrological observations in the company of Cosimo Ruggieri, her Florentine favourite.

The **General Post Office** *(Hôtel des Postes et Télégraphes;* Pl. R, 21, *III)*, at the corner of the Rue Etienne-Marcel (p. 205), was rebuilt in 1880-84 from plans by Guadet and occupies, in conjunction with the *Telephone Office* (Hôtel des Téléphones; to the S.), a triangular island-site. The public entrance is in the Rue du Louvre, through a gallery 55 yds. long, containing most of the public offices. The poste restante, inquiry offices, and telegraph office are in an adjacent room on the right. Postal regulations, see p. 28. Opposite the Post Office is the *Parcel Post Office* (Colis Postaux, see p. 29). A tablet on the rear façade of the Post Office (63 Rue Jean-Jacques-Rousseau) marks the site of the *Hôtel d'Hervart*, where La Fontaine (1621-95) died.

The **Halles Centrales** (Pl. R, 20, 23, *III;* pron. 'lay al'), or *Central Markets*, Zola's 'Ventre de Paris', lie to the E. of the Bourse du Commerce, and are an immense group of buildings, chiefly of

iron, roofed with zinc, erected by Baltard in 1851. Each of the ten pavilions contains 250 stalls of 43 sq. ft. Under the Halles are 1200 cellars, used for the storage of goods. The best time for seeing the Halles is the early morning, the wholesale market, which is attended by dealers from Paris, the provinces, and even from abroad, lasting from 3 to 8 a.m. (in winter 4-9). The supplies come from every part of France and (in winter and spring) from Algeria.

To the S.E. of the Halles, in a square (Pl. R. 23; *III*) near the Boul. de Sébastopol, rises the ***Fontaine des Innocents**, a delightful Renaissance fountain designed by Pierre Lescot in 1549, with sculptured nymphs by Jean Goujon (comp. p. 109). It was originally placed against the church of the Innocents (removed in 1783), and had only three arches, but it was reconstructed by Pajou in 1788 in the form of a square pavilion. At the N.W. corner of the garden, the doorway of the Bureau des Marchandes Lingères (1716) has been re-erected.

The Square des Innocents occupies the site of the cemetery of that name, which dated back to the Gallo-Roman period, but was restored and walled in by Philip Augustus in 1186. It was disused in 1785. Inside the shops in the Rue des Innocents, opposite the square, may still be seen the arches of the 'charniers' or vaults of the cemetery, once painted with a famous 'Dance of Death'. — Near this, in front of No. 11, Rue de la Ferronnerie, Henri IV. was assassinated by Ravaillac (p. 175) on May 14th, 1610.

The church of ***St-Eustache** (Pl. R, 21, 20; *III*), to the N., facing the Halles, is one of the largest and most important in Paris and is sometimes known as 'Notre-Dame-des-Halles'. Begun in 1532 by Pierre Lemercier, and continued by Nicolas Lemercier and by Charles David, it was consecrated in 1637. Although under mediæval influence, it is wholly Renaissance in style, except the heavy W. portal with its Doric and Ionic columns, added in 1754-88. Over the transept is a campanile known as the 'Plomb de St-Eustache'. On April 4th, 1791, the funeral service for Mirabeau was held in this church, whence his body was taken to the Panthéon (pp. 281, 283); and here in 1793 the Feast of Reason took place. In 1795 the church was converted into a 'Temple of Agriculture'. Colbert, Voiture, Benserade, Vaugelas, Marshal de la Feuillade, Admiral de Tourville, and the painter Charles de Lafosse were buried here. The church was entirely restored after a fire in 1844.

The Interior (entrance by the chief portal or by a side-door near the Rue Montmartre), with its lofty nave and double aisles, is remarkable for its airy grace (289 ft. in length, 138 ft. in width, and 112 ft. in height). Several of the chapels contain old frescoes (discovered in 1846 and restored); others have modern paintings.

The 3rd chapel in the S. aisle contains a marble relief of the Marriage of the Virgin, by *Triquetti;* in the 4th are an Ecce Homo by *Etex* (terracotta; 1857) and Resignation by *Chatrousse.* — In the S. transept are frescoes by *Signol:* on the right, The Resurrection, St. John, and Justice; on the left, Entombment, St. Luke, and Temperance.

At the end of the apse is the Lady Chapel, added in 1640. Over the altar is a *Statue of the Virgin by *Pigalle*, formerly in the church of the

Invalides. The three frescoes are by *Couture:* in the middle, the Virgin worshipped by saints; on the right, the Virgin as consoler of the afflicted; on the left, Mary, Star of the Sea. — The next chapel, with frescoes by *Bézard*, contains the tomb of Jean Baptiste Colbert (1619-83; p. xxi), a sarcophagus of black marble, with a kneeling figure in white marble, by *Coyzevox;* on the right, a statue of Abundance by *Coyzevox;* on the left, Religion by *Tuby*.

In the N. transept are six statues of Apostles by *Crauk* and *Husson*, and frescoes by *Signol* (Crucifixion, St. John, and Prudence on the right: Christ bearing the Cross, St. Luke, and Divine Power on the left). The bénitier has a fine group of two angels and Pope Alexander I. (109-117), who instituted the use of holy water.

The stained glass in the choir and apse was executed by Soulignac in 1631, after *Philippe de Champaigne*.

The church music here is in high repute, especially on Christmas Eve (Midnight Mass) and Good Friday.

By the apse of the church is the 'Halles' station of the Métro (Line 4; Appx., p. 33). Omnibuses and tramways, see Appx., p. 60. Here, at the *'Pointe St-Eustache'*, begin the busy Rue Montmartre (p. 78) and Rue de Turbigo.

The Rue de Turbigo (Pl. R, 24; *III*), after about 200 yds., crosses the Rue Etienne-Marcel (p. 205; 'Etienne-Marcel' station of the Métro, see Appx., p. 33), in which, to the left, rises the *Tour de Jean-sans-Peur* (Duke of Burgundy, 1371-1419), a crenellated tower with pointed arches (c. 1410). This was an addition to the *Hôtel de Bourgogne* (13th cent.; p. 84), where the Confrères de la Passion (in 1547) and the Enfants sans Souci (in 1552) had their theatre, in which Corneille's 'Cid' and Racine's 'Andromaque' and 'Phèdre' were first performed.

In the Rue St-Denis (entrance also from the Boul. de Sébastopol), a little to the S.E., is the church of **St-Leu-St-Gilles** (Pl. R, 23; *III*), which belonged to the abbey of St-Magloire, a convent for penitent women. The nave and façade date from 1320, but the latter was largely restored in 1727. The Chapelle des Fonts (on the right, entering from the Rue St-Denis) is adorned with frescoes by *Bézard* and *Desgoffe*. In the Chapelle de la Vierge: St. Gilles discovered in his retreat by the king of the Goths (by *Monvoisin*). By the entrance to the sacristy, on the left: Scenes from the life of Christ (old marble reliefs). The choir was restored in the 19th century.

No. 57, Boul. de Sébastopol (the old presbytery), was fitted up in 1912 as a **Musée d'Hygiène**, open on Sun., Tues., Wed., and Fri., 12-5. The exhibits on the 1st floor illustrate municipal hygiene, sewerage, and water supply; on the 2nd, the hygiene of dwellings; on the 3rd, the prevention of disease and the hygiene of hospitals and prisons. We descend by another staircase. On the 2nd floor, specimens of condemned food; on the 1st, alcoholism, diseases of infants and children, tuberculosis. The exit is in the Rue St-Denis.

Farther on, the Rue de Turbigo crosses the Boul. de Sébastopol (p. 79), the Rue St-Martin (p. 175), and the Rue Réaumur (p. 206; Métro, see p. 198), and ends at the Place de la République (p. 80), to the S. of which lies the Quartier du Temple (p. 198).

No. 51 Rue de Montmorency (Pl. R, 24, 23; *III*) is the interesting old house of Nicolas Flamel (d. 1418), the writer and university bookseller, with an inscription in old French (restored).

In the Rue St-Martin (p. 175), which leads N. to the Porte St-Martin (p. 79), at the corner of Rue Réaumur, is the large Gothic church of **St-Nicolas-des-Champs** (Pl. R, 24; *III*), rebuilt in the 15th cent. and much enlarged in the 16th, with a square tower. On the S. side are relics of cloisters. The handsome S. portal, in the Renaissance style, designed by Philibert Delorme, was added in 1576-81. The choir is of the same period. The high altar is adorned with an Assumption by Vouet. Fine organ-case.

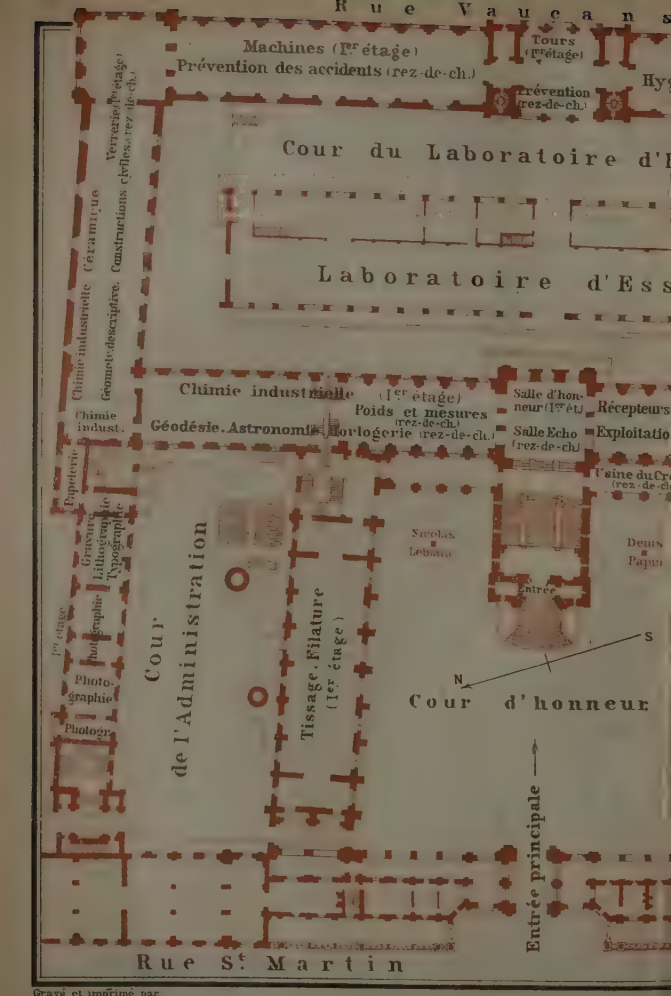
To the N., between the Rue St-Martin and Boul. de Sébastopol, is the pleasant *Square des Arts-et-Métiers* (Pl. R, 24; *III*), in which rises a column with a Victory in bronze, by Crauk, erected in memory of the Crimean campaign (1854-55). On each side are small basins, adorned with bronze figures. On the S. side of the square is the *Gaîté-Lyrique* (p. 31), built in 1862. On the W. is the exit of the 'Réaumur-Sébastopol' station of the Métro (Lines 3 & 4; Appx., pp. 32, 33; entrance at the corner of Rue Réaumur and Rue de Palestro).

The **Conservatoire des Arts et Métiers** (Pl. R, 24, *III*; Métro stations, see above and p. 198) is a science museum founded by the Convention in 1794. The idea of such an institution, attributed to Descartes (1596-1650), was first carried out in 1775 by the engineer Vaucanson, who in 1783 bequeathed to the state his machines and tools for the instruction of the working classes.

Since 1798 the Conservatoire has occupied the old priory of *St-Martin-des-Champs*, refounded by Henry I. in 1060, handed over to the monks of the order of Cluny in 1068, and secularized in 1789. The buildings were restored and completed in the 19th century. The church and refectory are the most interesting of the old parts. One of the towers of the 13th cent. enceinte has been re-erected to the left of the façade towards the Rue St-Martin. Near the tower is the *Fontaine du Vertbois*, of 1712 (renewed in 1882). — The façade of the old church may be seen from the Rue St-Martin, through the railing. In front of it is a monument to *Jean Baptiste Boussingault* (1802-87), chemist and agriculturist, a bust on a pedestal with bronze statues of Science and a Farmer by Dalou.

We enter the Cour d'Honneur from the Rue St-Martin. The flight of steps in front is a modern addition. On the right is a bronze statue of *Denis Papin* (1647-1714), discoverer of the elasticity of steam, by Millet; on the left, one of *Nicolas Leblanc* (1742-1806), who first extracted soda from sea-salt, by Hiolle.

The old *Refectory* (13th cent.), to the right of the main court, a superb Gothic double hall, attributed to the architect of the Sainte-Chapelle (p. 261), is adorned with modern paintings by Gérôme and Steinheil. The *Library* it contains (over 50,000 vols.) is open on Sun. 10-3, Tues.-Fri. 10-3 and 7.30-10, Sat. 11-4 and 7.30-10.



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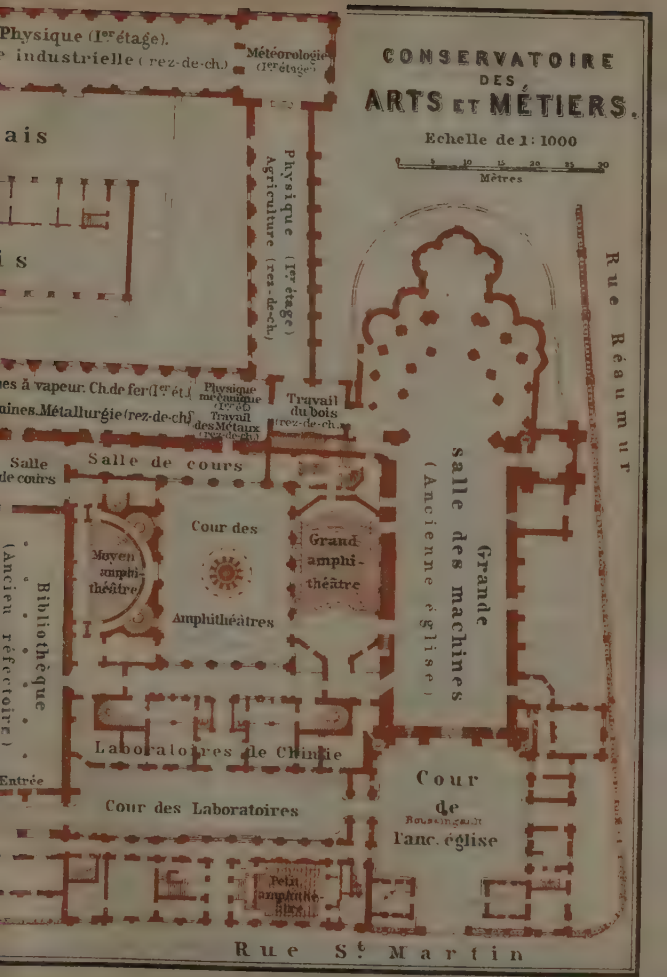


Wagner & Debes, Leipzig

The **Museum** is open free to the public on Sun. 10-4, and on Tues., Wed., Thurs., and Sat. 12-4. Parcels and wet umbrellas must be left in the cloak-room (gratis). The collections comprise about 15,000 objects, arranged in 24 classes. All the exhibits bear explanatory labels. General guide 1 fr. 50 c.; sectional catalogues (physics, geometry, chemistry, graphic arts, arts of construction), 1 fr. 75 c. each. Curator, M. Guignard.

Ground Floor. Vestibule (1; at the foot of the staircase) and Salle de l'Echo (2): Ceramics (porcelain, faience, flammé stoneware, etc.), notably from Sèvres and the firm of Gallé in Nancy. Also (in the Salle de l'Echo) graphite and jade from the mines of Alibert in Siberia (so named after the French discoverer). The acoustic properties of the Salle de l'Echo resemble those of the Whispering Gallery at St. Paul's in London: words spoken softly in one corner of the room are quite audible in the angle diagonally opposite.

South Side of West Wing, to the right of the Salle de l'Echo (N. side, see below). Two rooms (4 & 5; *Mining and Metallurgy*). In the first are models of machinery for boring and specimens of minerals; in the second, rolling and forging of iron and steel, model of electric furnace, etc. — Adjoining the first room on the right is a room (3) containing a relief-plan of the iron-works of Creusot and models of artillery. — The next two rooms (8 & 9) are devoted to *Metal Working* (artistic casting, galvanoplastic process, weapons) and the *Wood Industry*.

The Church (10), which we enter next, has a fine nave in the transition style of the 13th cent. and a Romanesque apse (1133). It now contains *Machinery:* bridge-models, bicycles and motor-cars, Foucault's pendulum, Cugnot's steam-carriage (in the apse; 1770), etc. Opposite the entrance are models of monuments to Zénobe Gramme, who by his invention of the ring armature in 1871 produced the first practicable dynamo, and to Blaise Pascal (p. 174). In the centre are aeroplanes, including the monoplane in which Blériot crossed the Channel on July 25th, 1909 (comp. p. 427). At the W. end are models of Bartholdi's statue of Liberty (p. 238) and of the Woolworth Building in New York.

South Wing (11; to the right of the Wood Industry Room, to which we return). *Agriculture.*

East Wing, or 'Galeries Vaucanson' (12). Collection illustrating the *Prevention of Accidents to Workmen* and *Industrial Hygiene*. Maritime life-saving appliances; protective appliances against electricity and in the building industry; baths; disinfecting stoves; filters. Prevention of accidents in factories; first aid. Machinery (in motion on Sun. & Thurs. afternoons), with appliances for preventing accidents (painted red) and for the protection of health (painted blue).

The North Wing *(Civil Engineering)* contains several rooms (13-18) devoted to building materials and tools and models of factories. One room (17) illustrates the teaching of *Geometry* and drawing.

North Side of West Wing (20). *Clockmaking, Geodesy,* and *Astronomy*. Instruments of precision, chronometers, and clocks. — We descend a flight of steps to the room of *Weights and Measures* (21).

First Floor. On the landing, opposite the entrance, is a statue of Isis, by A. Allar. — Salle d'Honneur, at the top of the staircase. Original apparatus of Lavoisier (p. 73), artistic ironwork, pottery.

South Side of West Wing (on the right). *Mechanical Power* (24 & 25): Windmills, water-wheels, turbines, etc.; steam-engines and parts of machinery (on railways and steamboats); locomotives. — Corner Room (26): *Mechanics*. Staircase to the second floor (p. 198), which may be visited next.

South Wing. *General Physics* (27). Apparatus for testing fluids and gases; electricity, magnetism, heat. — Corner Room (28): *Meteorology*.

East Wing (see p. 197). *Physics* and *Machinery*. Gallery 30: Acoustics, optics, phonographs; telegraphy and telephony (including wireless), etc. — Central Room (31): *Machine Tools*. Turnery and lathes; machines by Vaucanson. — Gallery 32: Tools and machine tools; motors, pumps, etc.

North Wing. *Glass* and *Ceramics* (33-36). In Room 36 are a porcelain statue of Bernard Palissy, by Ollé (1867), and a large bowl in Sèvres porcelain, the 'Coupe du Travail', after Diéterle (1855). *Industrial Chemistry*. Manufacture of chemicals; dyeing and printing of textile fabrics and of wall-papers (37). In the next room (39), *Paper Making*: raw materials, machinery, and finished products. — The following rooms (40-45) are devoted to *Typography*, *Engraving*, *Lithography*, and *Photography*.

North Side of West Wing, on the right as we return towards the grand staircase. *Industrial Chemistry* (continued; 46). Brewing, soap boiling, candle-making, distilling, etc.

From the middle of this gallery, to the right, we enter a Cross Gallery devoted to *Spinning* and *Weaving*. Room 47: Raw materials; tools and machines for making textile fabrics. — Room 48: Spinning and weaving looms. In the centre, to the right, Vaucanson's loom (1788), superseding earlier looms in weaving cloth with patterns. To the left, model of Jacquard's loom (1804). Specimens of woven fabrics. At the end, a large Sèvres vase. — Room 49: Silk and tapestry weaving.

Second Floor (reached from the S. side of the W. wing, see p. 197). 1st and 2nd Rooms: Hygiene, heating, lighting; in the 2nd, electrical machinery and dynamometers. 3rd Room: Calculating machines. 4th Room: Designs, photographs. — 5th and 6th Rooms: Telegraphy and telephony.

The **Portefeuille Industriel**, or Patent Office, a branch of the Conservatoire des Arts et Métiers, has recently been transferred to 26bis Rue de Pétrograd (Pl. B, 17), where designs of the newest machinery are exhibited for copying or study. The plans and specifications of expired patents and trade-marks are deposited here.

The *École Centrale des Arts et Manufactures* (Pl. R, 24; *III*), behind the Conservatoire, to the E., admits pupils by competitive examination and trains them as engineers, etc. The monumental gateway (1923) in the Rue Conté is a war memorial.

Near this, at the crossing of the Rue Réaumur and Rue de Turbigo, is the 'Arts-et-Métiers' station of the Métro (Line 3; Appx., p. 32).

The **Quartier du Temple** (Pl. R, 24, 27, 23, 26; *III*), lying S. of the E. section of the Rue de Turbigo, owes its name to the chief seat of the Knights Templars in France, which passed to the Knights of St. John when the property of the Templars was confiscated by Philippe le Bel in 1307. During the Revolution the building was used as a state-prison, and the royal family was brought to the *Tour du Temple* on Aug. 13th, 1792. Louis XVI. went hence to the guillotine on the morning of Jan. 21st, 1793; Marie Antoinette was removed to the Conciergerie (p. 262) for trial and execution on June 9th, 1793, and Mme. Elisabeth, the king's sister, on May 9th, 1794; the Dauphin (Louis XVII.) died here on June 9th, 1795; and the sole survivor, Mme. Royale, the king's daughter (later Duchesse d'Angoulême), was released on Dec. 7th, 1795. Napoleon I. demolished the tower in 1811, and the last vestiges were removed under Napoleon III. — At the corner of the

Rue de Turbigo and Rue du Temple is the 'Temple' station of the Métro (Line 3; see Appx., p. 32).

The site of the Temple is now occupied by the **Square du Temple**, to the N.E. of which lies the *Marché du Temple*, with its stalls for old clothes. The square is adorned with five bronze statues: *Pierre Jean de Béranger* (1780-1857; p. 80), by Doublemard; the 'Retiarius' (gladiator with net and trident), by Noël; 'Cet âge est sans pitié' (boy and dead pigeon), by Schœnewerk; the Harpooner, by F. Richard; and Diogenes, by Marioton. On the S.E. side is the *Mairie of the 3rd Arrondissement* (Temple; 1864-67).

A mansion (built in 1667) which once stood in front of the tower was the scene of Duc Philippe de Vendôme's famous supper-parties, enlivened by the witty Abbé de Chaulieu (1639-1720), the 'Anacreon of the Temple'. In 1765 the Prince de Conti gave refuge in the Temple (which had the privileges of a sanctuary) to Rousseau, against whom a 'lettre de cachet' had been issued. Admiral Sir Sidney Smith (p. 248), captured off Havre in 1796, was imprisoned in the Temple, but made his escape in 1798 and defeated the French in the following year at Acre in Palestine.

To the N. of the square, in the Rue du Temple, is the church of **Ste-Elisabeth**, founded in 1628 by Marie de Médicis, enlarged in 1826, and afterwards adorned with mural paintings. The font in white marble, to the right of the door, dates from 1654. The choir and nave have a sculptured frieze of sacred vessels and the instruments of the Passion. The ambulatory contains about a hundred fine *Wood-carvings (Biblical scenes; 16th cent.), brought from Arras.

The Rue du Temple descends S.W. from the square to the Hôtel de Ville (p. 176). Half-way it is crossed by the Rue de Rambuteau, which connects the Halles Centrales (p. 193) with the Archives Nationales (p. 184). No. 71 Rue du Temple is the *Hôtel de St-Aignan*, built by Pierre Lemuet (17th cent.); No. 17 has a tablet marking the site of the mansion of the Constable Bertrand du Guesclin (1320-80).

7. From the Louvre and Palais-Royal to the Boulevard Montmartre and Boulevard des Italiens.

Métro Stations (Lines 1, 7 & 8; Appx., pp. 31, 35, 38): *Palais-Royal*, *Bourse*, and *Quatre-Septembre*. — Restaurants, see pp. 16-18.

Close to the Palais-Royal, on the N., is the Bibliothèque Nationale, entered from the Rue de Richelieu (Pl. R, 21; *II*, *III*), pierced by the great cardinal, which begins at the Place du Théâtre-Français (p. 83) and passes the W. side of the Palais-Royal. Pierre Mignard, the painter (1612-95), died at No. 23bis, and Diderot (1713-84) at No. 39; both houses bear tablets. At the corner of the Rue Molière is the *Fontaine Molière*, erected in 1844 by Visconti; the statue of Molière is by G. Seurre; the muses of comedy are by Pradier.

A tablet on No. 40 marks the site of the house where **Molière** (1622-73) died.

After crossing the Rue des Petits-Champs we skirt the Bibliothèque Nationale, the chief entrance to which is farther on, opposite the small **Square Louvois**. The latter occupies the site of the opera-house, outside which the Duc de Berry, second son of Charles X., was assassinated by Louvel in 1820. In the centre is the ***Fontaine Richelieu** or *Louvois*, by Visconti (1844), with statues, by Klagmann, of the Seine, Loire, Garonne, and Saône.

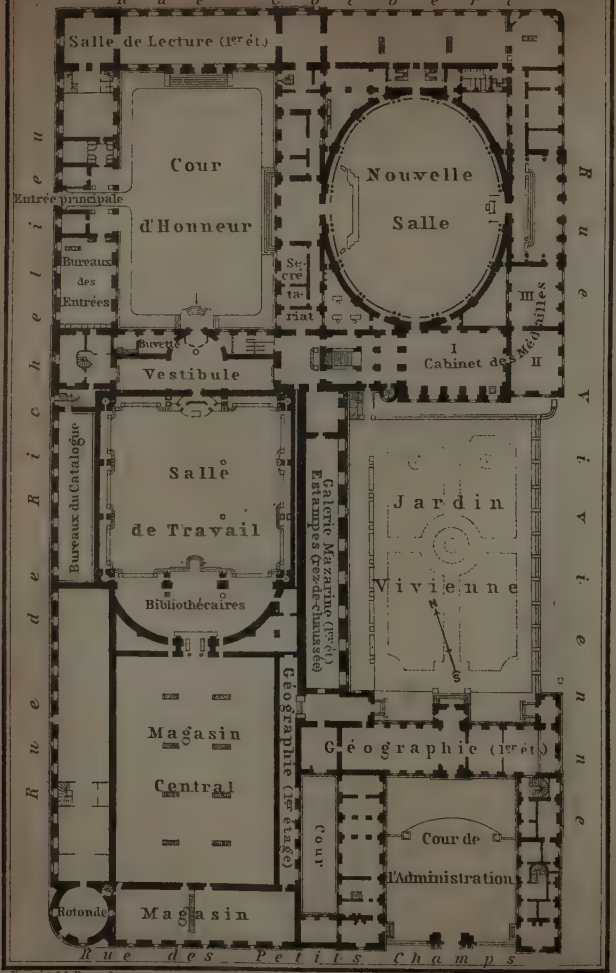
The ***Bibliothèque Nationale** (Pl. R, 21; *II, III*), formerly called *Bibliothèque du Roi*, afterwards *Bibliothèque Royale* or *Impériale*, is probably the largest library in the world. Mostly rebuilt since 1888, it occupies a whole block of buildings (over 4 acres in area) bounded by the Rue de Richelieu, Rue des Petits-Champs, Rue Vivienne, and Rue Colbert. The interior is largely constructed of iron. The buildings occupy the site of the palace purchased in 1649 by Cardinal Mazarin (d. 1661), a group of mansions of which the sole survivals are the *Hôtel de Cherry* (1633-35; the part of the palace actually occupied by the cardinal), surrounding three sides of the Cour de l'Administration, and the two-storied *Galerie Mazarine*, erected by François Mansart in 1645.

The library may be dated back to the MSS. collected by the Carlovingians. St. Louis (1215-70) had a library adjoining the Sainte-Chapelle (p. 261). More important was the collection of Charles V., but it was afterwards sold to the Duke of Bedford (1425). The real founder of the present library was Louis XII. (1462-1515), who collected the books of his predecessor, Charles VIII., in the Château of Blois, and bought the libraries of the Sforza of Milan and of the Grunthuuse family of Bruges. Francis I. (1494-1547) removed the collection to Fontainebleau, enlarged it, and entrusted it to the care of Guillaume Budé (Budæus; p. 280). He also decreed that a copy of every work printed in France should be sent to the royal library (later two copies). The library was afterwards removed to Paris, and placed by Henri IV. (1553-1610) in the suppressed Jesuit Collège de Clermont (p. 280), the property of which was sold to provide the books with bindings. Under Louis XIV. (1643-1715) the library was enlarged by the purchase of the collections of Du Puy (9000 vols.), Mentel (10,000 vols.), Gaston d'Orléans, and others. In 1724, under Louis XV., the library was transferred, by advice of the librarian Abbé Bignon, to the present building. At the Revolution the books of the suppressed religious orders were united with the library.

The library has four departments: (1) *Imprimés et Cartes* (printed books and maps), with over 4,250,000 vols.; (2) *Manuscrits*, with 113,687 vols.; (3) *Estampes*, with 2,813,062 prints and engravings; (4) *Médailles et Antiques*, with 211,675 objects of art. — The general catalogue has been carried as far as 'Jussy' only (79 vols.). Director, Pierre Roland-Marcel.

The *Public Reading Room* (Salle Publique de Lecture; entrance at 58 Rue de Richelieu) is open from 9 to 4, 4.30, 5, 5.30, or 6 (Sun. always till 4; closed on holidays and Sept. 16th-22nd). The three *Students' Rooms* are reserved for readers provided with tickets

BIBLIOTHÈQUE NATIONALE



d'après J. L. Pascal

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by the 'administration', for which a written and detailed application, with a recommendation from a consul or ambassador, must be addressed to the secretary. They are open as follows: the Imprimés (printed books), from 9 to 4 or 6; the Manuscrits from 9 to 4 or 5; the Médailles et Estampes from 10 to 4 or 5. All three are closed on Sun. and holidays and from Sept. 16th to 30th.

The Salle de Travail des Imprimés contains 344 seats. On entering the reader receives a 'bulletin personnel', on which he writes his name and address and the number of his seat. At the bureau, in the middle of the room, the visitor receives smaller slips, which he fills in with the titles of the books desired and hands to the librarian together with the 'bulletin personnel'. He then waits till the books are brought. No applications are received within one hour of the time of closing. When the books are returned, the 'bulletin personnel' is handed back to the reader. The catalogue of acquisitions since 1882 is to be found in the cases to the right and left of the bureau. Visitors may not leave the library with books, papers, or portfolios without a 'laissez-passer' from a librarian.

The most interesting books, MSS., engravings, medals, etc., are exhibited in special rooms: the Cabinet des Médailles et Antiques (open on Thurs. and Sat., 10-12 and 1.15-4) and the Galerie Mazarine (Thurs. and Sat. 10-4). Visitors to the former must obtain a ticket from the 'secrétariat' (see below; passport or visiting card to be shown).

We enter the **Cour d'Honneur** by the chief gateway in the Rue de Richelieu, opposite the fountain of that name (p. 200). Under the gateway are statues of Printing by Labatut, Calligraphy by Coutan, Engraving by J. Hugues, and Die-Cutting by J. Becquet. The *Vestibule* is on the right of the courtyard, up a few steps. Opposite the entrance is the *Salle de Travail des Imprimés*. To the right is a small refreshment room; on the left is the cloak-room.

Adjoining the vestibule on the left is an ante-room with the entrances to the 'secrétariat' of the *Administration*, on the left, and to the **Département des Estampes**, on the right.

We ascend the staircase, keeping straight on for the Cabinet des Médailles; for the *Salle de Travail des Manuscrits* and the Galerie Mazarine (p. 204) we proceed to the left half-way up.

The ***Cabinet des Médailles et Antiques** comprises medals, cut gems, jewellery, and other small objects of art. Visitors ring the bell and give up their tickets.

Room I. Left Row: excellent Italian portrait-medals of the Renaissance, the earliest by Pisanello (in the 2nd case, A 29. Queen Mary of England); then, Flemish and German medals (C 17. Henry VIII.). So-called Throne of King Dagobert (7th cent.), from the Abbey of St-Denis. Right Row: French medals from the earliest period to the present day. The cases between the columns contain modern medals and plaquettes. In the case in front, Italian, French, and German medallions and plaquettes. — The wall-cases opposite contain the Caylus Collection of antique and Renaissance terracottas and small bronzes In the desk-case in front, Gnostic intaglios and Babylonian and As-

syrian cylinder-seals. In the desk-case near the exit, Græco-Roman cameos from the collection of the Duc de Luynes (p. 204) and, in the centre, the 'Caillou Michaux', an important kudurru (p. 103) of black serpentine with cuneiform inscriptions (1100 B.C.). Adjacent, recent acquisitions. 857. Fine Roman bronze head. — Opposite, on the right side of the room, are two desk-cases. In the first (from right to left) are modern, Italian, Græco-Roman, and early-Christian intaglios, and, in the centre, *42. Hellenistic marble statuette of a dancing girl. In the second, antique cut gems in chronological order, beginning with the archaic period (the majority are Roman); above, antique jewellery; gold ear-rings and necklaces (including a Gallic torque and an Etruscan necklace), gold and silver rings, and several gold bracelets of the Merovingian period. The case between the 3rd and 4th columns contains the Pauvert de la Chapelle Collection (including, on the left, above, several Greek animal-figures). In the last case, a collection of tokens.

Room II. We first inspect the tall and long show-case in the centre of the room, the upper part of which contains the most valuable objects in the whole collection. 1st Section (on the right): *'Le Vase des Saisons', of blue glass, with reliefs of the Seasons in white glass, resembling the Portland Vase in the British Museum (a very rare type); below, on the right, an antique ivory relief of Sophocles; four Hellenistic gold medallions with portrait-heads, from Tarsus in Cilicia; above, *368. 'Cup of the Ptolemies', with Bacchic reliefs in Oriental sardonyx, from the treasury of the Abbey of St-Denis; adjacent, a head of Serapis in sardonyx (2nd or 3rd cent. A.D.). — 2nd Section: *Dish of Chosroes II., the Sassanian king (590-628), composed of pieces of glass mounted in gold, with a rock-crystal medallion showing the king on his throne, likewise from St-Denis, where it was known as 'Solomon's Cup'; below, a *Gold Coin of the Hellenistic king Eucratides of Bactria (Turkestan; c. 200 B.C.), weighing $5^1/_2$ oz., i.e. twenty times as much as a Greek stater (until the discovery of this piece in 1867 the four-stater was the largest known coin); Roman necklace of two cameos and four gold coins. — 3rd Section: Antique boat-shaped agate vessel, with mediæval mounting, from St-Denis; left and right, an intaglio of Julia, daughter of the Emperor Titus, in aquamarine, with Carlovingian setting, from St-Denis, and a cameo of *Augustus, in sardonyx; below, on the right, a gold medallion of the Empress Galla Placidia (5th cent.). — 4th Section: *Apotheosis of Germanicus, the 'Grand Camée de la Sainte-Chapelle', a thick sardonyx tablet 12 in. high, the largest cameo in existence, with twenty-six figures. — 5th Section: Chalice and dish of gold, decorated with enamels, of the Merovingian period. — 6th Section: *'La Patère de Rennes', a Roman dish of massive gold with reliefs depicting the Triumph of Bacchus over Hercules and the Bacchic cult (on the band), and with

sixteen medallions of the Roman emperors, from Hadrian to Geta; coins of gold leaf. — 7th Section: Bust of Constantine the Great in sardonyx, the top of a Roman imperial sceptre, which was used as a baton in the middle ages by the choirmaster of the Sainte-Chapelle; ivory figure of a Hindu king on an elephant, from a set of chessmen said to have been sent by Hârûn-al-Rashîd to Charlemagne; medallions of late-Roman emperors (Honorius, Valentinianus, and others). — In the cases below: IV, 1, 2. Antique gems and cameos with figure designs or ornamental motifs; IV, 3. Similar objects in glass-paste; IV, 4. Gold ornaments from Egyptian tombs; IV, 5. Greco-Roman ornaments; IV, 6. Antique gold coins and bars; IV, 7. Silver plate, spoons, etc.; IV, 8. Seals with oculists' names; IV, 9. Fragments of 'Iliac tables', with scenes from the Iliad, supposed to have been used in schools; wax tablets, with Greek letters scratched on them; and 'tesserae', stamped with a number or a name and used as tickets of admission to the circus or theatre in ancient Rome. The semicircular desk-cases at either end contain cameos and gems arranged according to subjects (on the left, mythological, including *1. Jupiter, in a 14th cent. mounting; on the right, portraits). — The cases at the back (IV, 10, 11, 13-18) contain antique and Renaissance cameos and gems; in IV, 12 are Byzantine examples. — Above: in the 1st section, *265. Large antique cameo with the Apotheosis of Germanicus, set in enamel; in the 3rd, *220. Alexander the Great, an agate high-relief in an 18th cent. mounting; in the 4th, an excellently preserved antique terracotta urn, with figures of dancers in relief; in the 6th, a cameo with a bust of the Emperor Augustus and a Greek inscription "Added to the Gods".

The cases to the right of the entrance contain French coins in chronological order, those on the left gold and silver coins of other lands. In front of the window, on the left, gems engraved by Jacques Guay (1711-93), lapidary to Mme. de Pompadour, including *944. Seal of Louis XV. In front of the middle window, the sword of Childeric I. (d. 481), king of the Franks, adorned with coloured glass set in enamel, and his battle-axe, gold fibula, ring (inscribed 'Childerici regis'), all from his tomb, discovered in 1653 at Tournai. In front of the 3rd window is a case of cameos and enamels. In front of the right-hand window, modern cameos.

The wall-cases are likewise of interest. In Case VII, Sword of honour of the Grand Masters of the Order of Malta, with enamelled hilt (16th cent.); above, a portrait-medallion of a woman by Mino da Fiesole (15th cent.); admirable bronzes of the Italian Renaissance and ivory diptychs of the late-classical period. — In Case VIII, early-mediæval chessmen; ivory diptychs of the 5th cent.; above, an ivory *Relief of the year 1068 (the Byzantine emperor Romanos IV. and his wife Eudokia, with Christ blessing); in Case IX, the silver casket of the German knight Franz von Sickingen (beginning of

16th cent.) and the 'Sobieski Vase' with a representation of the defeat of the Turks at Vienna (1683). — In Case II, the silver *Treasure discovered in 1830 at Berthouville (near Bernay, in Normandy), with 67 statuettes and vessels of the late-Roman period, including examples of the best classical silversmiths' work (see also treasure of Boscoreale, p. 149). — Case III contains antique bronzes. — Cases IV, V, and VI contain terracottas, bronze figures, and Greek painted vases.

Room III contains the collections of the Duc de Luynes (d. 1867; comp. p. 440). The cases on the right and left of the entrance and the two cases in the centre contain Roman and Byzantine medals, and on the other side Greek coins arranged according to countries. In the case behind on the left, Roman coins from provincial mints; in the one to the right of the window, a large map of France on which the Roman sites are marked by coins. — In the centre of the room is a Hellenistic torso of *Venus Anadyomene in Parian marble. — The wall-case opposite the entrance contains Attic vases of the 6-5th cent. B.C.; in two small cases in front, antique gold ornaments. There are other vases in the wall-case to the right of the entrance; on the right, the Dali bronze tablet with fifteen lines in the Cypriote script (c. 450 B.C.). The wall-case to the left of the entrance contains (above) antique bronze helmets, a Sassanian dish with Chosroes II. hunting (comp. p. 202), a richly decorated Hispano-Moresque sword (15th cent.), and admirable Greek (e.g. No. 265) and Roman bronze statuettes.

The **Galerie Mazarine** (access, see p. 201) is a relic of Mazarin's palace and retains its ceiling-paintings by Romanelli (1654): in front, Faustulus finding Romulus and Remus; on the window-side, Flight of Æneas from Troy; opposite, Rape of Helen; in the centre, Fall of the Titans; on the window-side, Judgment of Paris; opposite, Apollo and the Muses. The gallery is used for an exhibition of excellent reproductions of early printing, MSS., and miniatures; here, too, are shown original bookbindings, old and new.

In the ante-room are a bronze group, by Louis Garnier, of thirty-six French poets and musicians since the time of Francis I. ('Le Parnasse Français'; 1721), and allegorical Gobelins tapestry after Ehrmann. Along the walls are relief-maps of the war fronts of 1914-18.

The exhibits are placed in a long row of floor cases and in wall-cases. On the walls are busts of benefactors of the library. Near the entrance is the 'Livre d'Or', presented by the women of Russia to the women of France in the time of President Carnot. — Cases XXVII and XXVIII: Modern bindings by Marius Michel, Gruel, and others; between the two cases, the earliest printing, from wooden blocks. — In Wall Case VII, old bindings of the 17-18th cent.; in VIII, of the 16-17th centuries. — Cases XXVIII and XXIX: French printing of the 15th cent., mostly from Paris. Between the two, a case of early terrestrial and celestial globes and astronomical instruments. — Wall Case IX: Bindings of the 15th cent., with the arms of Francis I. and Henri II. — In the tall octagonal Case VI, bindings from the library of Jean Grolier (d. 1565), who was the first in France to have his books bound artistically in the Italian style; other bindings from the libraries of Marc Laurin, Watervliet, and Thomas Maioli.

Wall Case X: Portrait of King John the Good, painted on wood (14th cent.); below, copper plates and wood-blocks, with prints taken from

them, and five small iron caskets of the 15th century. — Cases XXX and XXXI. *Mediæval book-covers with ivory carvings and silver-gilt reliefs. — Wall Case XI and XII: Photographs of the oldest Greek MSS. in the library; miniatures of the 7-16th centuries. — Case XXXII: Autographs of famous Frenchmen. — Wall Case XIII: Oriental bindings and miniatures. — Opposite, in Wall Case XV: Old French MSS. The other wall-cases on the window-side contain papal bulls with pendent seals (XVII, XIX) and engravings and bindings of the 16-19th cent. (XX).

In the Vestibule d'Honneur is the original plaster model of Houdon's statue of Voltaire (p. 84), with a casket in the pedestal containing Voltaire's heart.

No. 58 Rue de Richelieu, at the corner of Rue Colbert, is the picturesque *Hôtel de Nevers* (17th cent.), now an annexe of the library. No. 62 is the *Agence Havas*, the famous news agency. On the left, No. 75, a 17th cent. mansion, has a fine doorway with a carved escutcheon. No. 101, the house of Abbé Barthélemy (d. 1795), has a balcony with a mask and sculptured consoles. At the corner of Boul. des Italiens (No. 112) is an old portrait-relief of Richelieu.

The Rue des Petits-Champs (Thackeray's 'New Street of the Little Fields') runs between the Bibliothèque and the Palais-Royal. Lulli, the musician (p. 75), lived at No. 45, in a fine house built by Gittard in 1671. The Rue des Petits-Champs is continued E. by the Rue de La Feuillade (on the right, the Banque de France, p. 86), which ends at the round **Place des Victoires** (Pl. R, 21; *III*). This was laid out in 1685 from J. Hardouin-Mansart's designs, partly at the cost of Maréchal de La Feuillade (1673-1725), and was adorned with a gilded statue of Louis XIV. The monument, destroyed in 1792 (excepting the groups at the Invalides, p. 301), was replaced by a pyramid inscribed with the victories gained by the republican army. The pyramid was next displaced in 1806 by a statue of Gen. Desaix, which was removed in 1815 (comp. p. 258). The present statue of *Louis XIV.*, in bronze, is by Bosio (1822). The rider is garbed as a Roman, wearing a wig; the horse, in a rearing attitude, rests on its hind-legs and tail. The reliefs on the pedestal represent the Passage of the Rhine and the distribution of military honours.

To the E. of the Place des Victoires the Rue de La Feuillade is prolonged by the Rue Etienne-Marcel, which crosses the Rue du Louvre, skirts the General Post Office (p. 193), crosses the Rue de Turbigo (p. 195), and ends at the Boul. de Sébastopol (p. 79).

A few paces N.W. of the Place des Victoires, in the *Place des Petits-Pères*, is the church of **Notre-Dame-des-Victoires** (Pl. R, 21; *III*), founded by Louis XIII. in memory of the taking of La Rochelle from the Protestants in 1628, but left unfinished until 1740. It belonged to the bare-footed Augustinian friars, known as the 'Petits-Pères'. During the Revolution it was used as the Exchange. It now contains a highly venerated figure of the Virgin.

The Interior is very dark. The walls are covered with votive inscriptions. — 1st Chapel on left: Coloured terracotta relief of SS. Peter and

Paul in the Mamertine prison, by *Bonnassieux* (d. 1892). 2nd Chapel on left: Tomb of Lulli (1633-87; p. 75), by *Cotton* and *Coyzevox*. — In front of the choir, to the right, is the altar of the Virgin, richly decorated. The choir contains admirable wood-carving and paintings by *C. Vanloo:* Allegory of the capture of La Rochelle, and scenes from the life of St. Augustine.

No. 7 Rue du Mail, to the N.E. of the Place des Petits-Pères, was the residence of Colbert (1619-83).

The Rue de la Banque, to the W. of the church, leads N. from the Banque de France (p. 86) to the Bourse. It contains two modern edifices: on the right, the *Mairie of the 2nd Arrondissement* (Bourse; 1846-47): on the left, the *Hôtel du Timbre* (Stamp Office). Bougainville (1729-1811), the navigator, died at No. 5 (tablet).

The **Bourse** (Pl. R, 21; *III*), or *Stock Exchange*, built in 1808-26 by Brongniart and Labarre, with a peristyle of Corinthian columns, is a copy of the Temple of Vespasian at Rome. Two additions, on the N. and S., by F. Cavel, were built in 1902-3. At the angles in front are statues of Commerce by J. Dumont and Consular Justice by Duret; to the E., Industry by Pradier and Agriculture by Seurre. — At the S.W. angle is a Métro station (Appx., p. 33).

The Bourse is opened for business daily, except Sun. and holidays, at 12 o'clock (on Sat., from Nov. to April only, at 10.30). Visitors are at present admitted by special permission only. The grisaille paintings on the ceiling of the large hall, by *Abel de Pujol* and *Meynier*, represent Paris entrusting the key of the building to Justitia and Mercury, France receiving the tributes of the five Continents, Paris enriched by the Seine and the Canal de l'Ourcq, the Union of Commerce, Science, and Art, and the chief Cities of France. The hall is always densely crowded with speculators. The railed-off 'parquet' at the end is reserved for the sworn 'agents de change'. In the centre of this part of the hall is the circular 'corbeille', around which they congregate. To the right, beyond, is the 'Marché au Comptant', where the employees shout out the rates at which transactions are concluded. To the left is the 'Coulisse de la Rente' (government bonds). At 3 o'clock the bell rings and business is over for the day.

From the S. side of the Bourse the Rue du Quatre-Septembre (Pl. R, 21; *III, II*), named from the date of the foundation of the Third Republic, leads W. to the Place de l'Opéra (p. 74), while the broad Rue Réaumur (Pl. R, 21, 24; *III*) leads S.E. to the Conservatoire des Arts et Métiers (p. 196).

The Rue des Colonnes, running N. from the Rue du Quatre-Septembre, was constructed in 1778. — No. 10 in the Rue St-Joseph, parallel with the Rue Réaumur on the N., was the birthplace of Emile Zola (p. 218; tablet). — Halfway along the Rue Réaumur is the statue of 'Le Terrassier' (navvy), by C. F. Bailly (1904). At No. 100 was the entrance to the old 'Cour des Miracles', of which no trace is left. From the 18th cent. to the time of Louis XIV. it was the favourite haunt of beggars and vagrants, and so called because its inhabitants, when they reached home, laid aside their acting and returned to their natural condition: the blind seeing, the lame walking, etc. Victor Hugo gives a picturesque description of it in 'Notre-Dame de Paris'. — At No. 64, Rue Montorgueil, S. of Rue Réaumur, is the old inn of the 'Compas-d'Or', of the 16th cent., with a very picturesque courtyard, whence the Dreux stage-coaches once started.

8. Quarters to the North of the Boulevards.

Métro (Lines 2, 3, 4, 7, and 9), see Appx., pp. 32, 33, 35, 36. — Nord-Sud (Lines *A* and *B*), see Appx., p. 37, 38. — Restaurants, see p. 20.

The **Boulevard de Strasbourg** (Pl. R, B, 24; *III*), which unites the Boul. St-Denis (p. 79) and the Gare de l'Est, was formed by Haussmann (p. xxxi), Préfet de la Seine under Napoleon III., partly to facilitate traffic, and partly to remove the narrow streets which might easily be barricaded in times of revolution. From the Gare de l'Est on the N., it is prolonged by the Boul. de Sébastopol (p. 79), Boul. du Palais (p. 258), and Boul. St-Michel (p. 269) to the Observatoire (p. 328) on the S., thus forming one of the main arteries of Paris.

At the busy crossing of the Boul. de Strasbourg and the Boulevard de Magenta, which comes from the Place de la République (p. 80), rises, on the right, the church of *St-Laurent* (Pl. B, 24), one of the oldest in Paris, which was rebuilt in 1429 and spoilt by 'restoration' in 1862-66, when a bay was added to the nave and a Gothic façade and a spire were erected on the side next the boulevard. The vaulting has elaborately sculptured pendentives. The choir was decorated by François Blondel; the high altar is by Antoine Lepautre. In the garden to the right of the church is a pretty group (Brother and Sister) by A. Lefeuvre.

The **Gare de l'Est**, or *Gare de Strasbourg* (Pl. B, 24), facing the end of the Boul. de Strasbourg, was restored and enlarged in 1895-99. The façade is crowned with a seated figure of the city of Strasbourg. On each side of the clock are the half-recumbent statues of the Seine and the Rhine.

On the site of the present courtyard the Fair of St. Laurent was held from 1662 to the end of the 18th cent.; it was a monopoly of the Lazarist order, the site being under ecclesiastical jurisdiction.

Under the square in front of the station Lines 4, 5, and 7 of the *Métro* cross one another ('Gare de l'Est' station; see Appx., pp. 33, 34, 35). — *Omnibuses* and *Tramways*, see Appx., p. 59.

The Boul. de Magenta crosses the Rue du Faubourg-St-Denis (p. 79), in which, to the left, is the *Prison St-Lazare* (for women); it then crosses the Rue La Fayette (see below). A little to the N. is the **Gare du Nord** (Pl. B, 24), rebuilt in 1863-64 by Hittorff. The central building is surmounted by a pediment crowned with statues of Paris (in the centre) and of eight great foreign cities connected with Paris by the Chemin de Fer du Nord. To the right is the Ceinture station (p. 27). In front of the terminus is the 'Gare du Nord' station of the Métro (Lines 4 and 5; Appx., pp. 33, 34). Omnibuses and tramways, see Appx., p. 60.

Between the Gare de l'Est and Gare du Nord runs the long and busy **Rue La Fayette** (Pl. B, 21-26; *II*), extending N.E. to the outer

Boul. de la Villette (p. 243). To the W. of the Boul. de Magenta, not far from the two stations, it crosses the small *Place La Fayette*, which slopes up to the N. to the church of —

*St-Vincent-de-Paul (Pl. B, 24), begun by Lepère in 1824 and completed by Hittorff in 1844 in the form of a Latin basilica. St. Vincent de Paul (1576–1660), 'le père des pauvres', established his congregation (afterwards known as the Lazarists) close by at the spot now occupied by the prison of St. Lazare (p. 207). In front of the church are pleasant terraced gardens. The tympanum contains a relief by Lebœuf-Nanteuil: St. Vincent de Paul between Faith and Charity. On each side are square towers 177 ft. high. The main doors, in bronze, are adorned with reliefs of Christ and the Apostles.

Interior. The nave is flanked with double aisles, which are occupied by chapels and above by galleries. The latter, borne by 86 columns, extend round the whole apse. The windows of the aisles have stained glass by *Marechal* and *Grignon*.

Around the nave runs a famous *Frieze, the masterpiece of *Hippolyte Flandrin* (1850–54), recalling the majestic early Christian mosaics at Ravenna. It depicts, on a gold ground, the solemn procession of the elect towards the gates of heaven. For a full appreciation of its beauty a sunny day is necessary. Over the entrance are St. Peter and Paul preaching the gospel. The procession of the elect is divided into twelve groups separated by palms. Beginning on the right of the apse: (1) Apostles, led by Peter, Paul, and Matthew; (2) Martyrs, from Stephen to Christopher; (3) Fathers of the Church, with Irenæus of Lyons in front and Jerome with the lion farther on; (4) Bishops, led by Nicholas with a band of children; (5) Founders of monastic orders, including Anthony and Benedict, with Charlemagne in the centre; (6) Soldier saints, led by Martin and George, with Louis farther on, and Ignatius of Loyola and Vincent de Paul bringing up the rear. On the left side, beginning again at the apse, are the women saints: (1) Theela, Agnes with a lamb, Margaret with a dragon, and Cecilia with an organ; (2) Martha and Geneviève, Clara splanning, and, at the end, Zita as a maidservant with a pitcher in her hand; (3) Elizabeth with the young St. John, the grey-haired Anne, Felicitas with her seven sons, and Helena carrying a cross; (4) Clotilda, an imposing figure, with her son, and Elizabeth with the loaves; (5) The repentant courtesan Thais casting off her golden cloak, etc.; (6) Married couples.

In the choir are paintings by *Picot* (d. 1868): Christ enthroned (in the cupola) and the Seven Sacraments (on the frieze). The high altar is adorned with a fine Crucifixion in bronze, by *Rude*. The Lady Chapel behind the choir contains a group of the Virgin presenting the Messiah to the world, by *Carrier Belleuse*, and frescoes by *Bouguereau*: Annunciation, Visitation, Adoration of the Magi, Adoration of the Shepherds, Flight into Egypt, Meeting of Christ and Mary. Admirable organ.

The Rue St-Vincent-de-Paul, behind the church, crosses the Boul. de Magenta, and ends at the **Hôpital Lariboisière** (Pl. B, 23), built in 1846–53, and called after the countess of that name (d. 1864), who bequeathed 2,000,000 fr. for its erection. The chapel contains her tomb, by Marochetti. A little N. of the hospital, beyond the Boul. de la Chapelle, is the church of *St-Bernard* (Pl. B, 23), with its Rue spire, erected in 1858–61, by Magne, in the Gothic style of the 14th century. Farther N., in the working class quarter of *La Chapelle*, is the parish church of *St-Denis-de-la-Chapelle* (Pl. B, 22), with a quaint nave dating from the 13th century. In front is a statue, by Charpentier, of *St. Joan of Arc*, who received the Eucharist here in 1429. — Boul. de Rochechouart, etc., see p. 212.

Farther W. in the Rue La Fayette is the 'Poissonnière' station of the Métro (Appx., p. 35), at the corner of the Rue de Chabrol, No. 51 in which was the famous 'Fort Chabrol', where a band of Anarchists defied the police for several days in 1899. The Rue La Fayette then skirts the *Square Montholon* (Pl. B, 21), with a stone group entitled 'La Sainte-Catherine' (comp. p. 58), by G. Loricux (1908), and two bronze groups: Eagle and vultures fighting over the carcase of a bear, by Cain, and a Juggler with a monkey ('Monnaie de singe'), by Roland. At No. 28, Rue Montholon (tablet), Méhul, the composer, died in 1817, and Liszt lived at No. 9 in 1831.

In this part of the Rue La Fayette are many dealers in antiques. No. 61 is the office of the *Petit Journal* (p. 46); at the corner of the Rue Cadet is the 'Cadet' station of the Métro (Appx., p. 35). The quarter extending S. from this point to the Boulevards is, especially near the latter, a centre of the 'haute finance'. On the left is the Rue Drouot (p. 78), with the office of the *Figaro* (No. 26; p. 46), a building in the Spanish Renaissance style with a statue of the Barber of Seville by J. B. Amy. At the corner of Rue de la Victoire is the 'Le Peletier' station of the Métro (Appx., p. 35). The Rue Laffitte (p. 77) and Rue de la Chaussée-d'Antin (p. 210) are the chief arteries of this quarter. At the crossing of the Rue La Fayette, the Chaussée d'Antin, and the Boul. Haussmann (p. 212), is the 'Chaussée d'Antin' station of the Métro (Appx., pp. 35, 36).

At the N. end of the Rue Laffitte appears the church of **Notre-Dame-de-Lorette** (Pl. B, 21), built in 1823-36 by Hippolyte Lebas in the style of an early-Christian basilica. The Corinthian portico is adorned, at the angles of the pediment, with figures of Faith, Hope, and Charity, by Foyatier, Lemaire, and Laitié.

The Interior contains numerous frescoes and an elaborate ceiling. To the right as we enter is the Baptistery, with paintings by *A. Roger* (c. 1834). — In the right transept is the Chapelle du Sacré-Cœur, by *Périn* (1852). — In the choir: on the left, Presentation in the Temple, by *Heim;* on the right, Jesus teaching in the Temple, by *Drolling;* in the apse, Coronation of the Virgin, by *Picot.* — In the left transept is the Lady Chapel, with interesting frescoes by *Orsel.* — At the beginning of the left aisle, the Chapelle des Morts, by *Blondel.* — Fine music at the evening services in May ('mois de Marie').

To the left of the church is the 'Notre-Dame-de-Lorette' station of the *Nord-Sud* (Appx., p. 37). — *Omnibuses* and *Tramways*, see Appx., p. 59.

The Rue de Châteaudun leads W. past the church to the Place de la Trinité (p. 210). In the Rue de la Victoire, running parallel on the S., is a *Synagogue* with a façade in the neo-Romanesque style, built by A. P. Aldrophe in 1865-76.

Notre-Dame-de-Lorette was once the quarter of the 'lorettes', who were so cleverly sketched by Gavarni, the celebrated caricaturist.

No. 27 in the small **Place St-Georges** (Pl. B, 21), to the N.W. of Notre-Dame-de-Lorette, is the *Bibliothèque Thiers*, in the house of Thiers, historian and first President of the Republic, rebuilt by the state after being burned by the Communards in 1871. It was bequeathed in 1905

by Mlle. Desne, the statesman's sister in law, to the Institut de France. The square is adorned with a monument to *Gavarni* (Hippolyte Chevalier, 1804-66), consisting of a bust of the caricaturist and copies of his best known creations, by D. Puech (1904). In this square is the Nord Sud station 'St Georges' (Appx., p. 87). In the Rue St Georges, to the S. of the square, Henri Murger (1822-61) was born at No. 19, the son of a concierge, and the composer Auber (1782-1871) died at No. 24 (tablet). — Mme. Vigée Lebrun, the painter (1755-1842), is supposed to have died at No. 29 Rue St Lazare, and François Mignet (1796-1884), historian of the Revolution, died at 12 Rue d'Aumale (tablet).

To the W. of the Place St Georges is the **Musée Gustave-Moreau** (Pl. B, 21), at 14 Rue de La Rochefoucauld, once the house of that artist (1826-98; p. li), who bequeathed it, together with about 1100 of his paintings and 7000 drawings, to the state. This strange artist, "the French Pre-Raphaelite", was in the habit of working simultaneously at several paintings, which he hardly ever troubled to finish. The subjects are usually taken from the legends of antiquity or from the Bible but are handled in a very individual manner; archæological exactitude is mingled with unbridled fancy and a mystical and sensuous imaginativeness. The gallery is open on week-days, 10-4 or 5, except Mon. and in Aug. (visitors ring). Adm. 2 fr., free on Sun. and after 12 o'clock on Thursdays. Catalogue $3^1/_2$ fr.

Second Floor. Opposite the staircase, from right to left: 43. Leda; 39. Chimæras. 37. Mystic flower; 35. Fate of Prometheus; 32. The Magi; 30. Messalina; 28. Hesiod and the Muses; 25. Daughters of Thespius; 23. The Muses leaving Apollo; 21. Moses. 20. Argonauts; 19. Penelope's wooers; 18. Tyrtæus singing during the battle.

Third Floor. *Room I.* From right to left, beginning opposite the windows: 90. Hesiod and the Muse; 85. Hercules at the Stymphalian lake; 83. Dance of Salome; 79. Salome. 75. Pasiphae; Jupiter and Semele; 70. Triumph of Alexander the Great. Opposite, 105. Ganymede; 101. Golgotha; 96. Tyrtæus; 91. Unicorn. In the centre, on a stand: 69. Self portrait (1850). — *Room II.* Long wall on the right: 213. Unicorns; 214. St. Sebastian; 211. Salome; 208. Magdalene at the Cross; 206. Hercules and the stag; 205. Helen on the ramparts of Troy; 201. Roman slaves thrown to the lampreys. 196. Prometheus; 197. Wandering Jew; 194. Orpheus; 191. Rape of Europa. Opposite, 222. The apparition (Salome); 78. The three ages of man. A stand in the centre contains about 300 water colours (apply to the custodian).

The church of La Trinité, like Notre Dame de Lorette, rises at the end of a street diverging from the Boulevards (p. 77), the Rue de la Chaussée-d'Antin. General Foy (1775-1825) died at the house at the corner of the Chaussée d'Antin and Rue de la Victoire (No. 77; tablet). Another tablet, on No. 42 Chaussée d'Antin, marks the house where Mirabeau (1749-91) died. No. 7 (rebuilt) was the residence of the Neckers, and here Gibbon stayed with them in 1777; the same house was occupied by Mme. Roland in 1792 and by Mme. Récamier in 1798.

In the Place de la Trinité, in front of the church, is a large basin with three fountains and statues of Faith, Hope, and Charity, after Duret. On the E. side of the square is the 'Trinité' station of the Nord-Sud (Appx., p. 87).

La Trinité (Pl. B, 18), a church in the late Renaissance style, was built by Théodore Ballu in 1861-67. The palatial two-storied façade, preceded by inclines and flights of steps, is crowned with an incongruous tower, 207 ft. high. Over the doors are enamel-paintings by Paul Balze.

Interior. On the right and left of the middle door, two tasteful bénitiers in marble, with figures of Innocence and Purity, by *Gumery*.

The chapels are adorned with frescoes. Right Aisle. 1st Chapel, Entombment, Souls in Purgatory, by *P. Brisset*. 2nd, St. Vincent de Paul succouring the Alsatians and Lorrainers in 1637, and St. Vincent converting the galley-slaves, by *Lecomte du Nouy* (1879 and 1876). 3rd, St. Geneviève distributing food to the Parisians, and Believers praying before her relics, by *Félix Barrias*. 4th, Beheading of St. Denis, and St. Denis carrying his head, by *D. Laugée* (1876).

The choir (eleven steps) is flanked with aisles, ending at the chapel in the apse. The chapel contains fine stained glass and several paintings: on the right, Isaiah and Jeremiah, on the left, the Assumption, by *E. Delaunay* (1867); above the altar, a marble group of the Virgin and Child, by *Dubois*.

Left Aisle. 4th Chapel: Holy Family, and Joseph's dream, by *E. Thirion*. 3rd Chapel: Sacred Heart, and Good Shepherd, by *Romain Cazes*. 2nd Chapel: Pietà, and Invocation of the Virgin, by *Michel Dumas* (1875). Chapelle des Fonts: Adam and Eve expelled from Paradise, and Baptism of Christ, by *Français* (1877). — La Trinité has a good choir and an excellent organ.

In the Rue Pigalle, which runs N.E. from the Trinité, William Morris Hunt, the American painter (1824-79), had his studio at No. 3, and Eugène Scribe, the dramatist (1791-1861), died at No. 12 (tablet). At No. 16 Rue Chaptal, to the W. of the Rue Pigalle, was Ary Scheffer's studio, where Charles Dickens sat for his portrait (now in the National Portrait Gallery in London) in 1856.

The portion of the Rue St-Lazare to the W. of La Trinité forms the S. boundary of the **Quartier de l'Europe**, so called because most of the streets are named after European capitals. The Rue de Londres, which ascends from La Trinité to the right of the Rue St-Lazare, leads almost straight N.W. to the Parc Monceau (p. 224), crossing the *Place de l'Europe* (Pl. B, 18), a kind of bridge formed by the junction of six streets above the Chemin de Fer de l'Etat, behind the Gare St-Lazare. A little to the W., near the intersection of the Rue de Madrid and Rue de Rome, is the 'Europe' station of the Métro (Line 3; Appx., p. 33).

No. 14 in the Rue de Madrid, once a Jesuit college, contains the **Conservatoire National de Musique et de Déclamation** (Pl. B, 15, 18), founded in 1795 for the study of music and for the training of singers and actors for the national theatres, and removed hither in 1911; it has 100 teachers and about 700 pupils. The latter are admitted by competitive examination and receive their training gratuitously. A 'prix de Rome' (p. 289) is given annually for musical composition. The Conservatoire, now under the direction of M. Henri Rabaud, has been presided over by Cherubini (1822-42), Auber (1842-70), Ambroise Thomas (1871-96), Théodore Dubois (1896-1905), and Gabriel Fauré (1905-20). Its concerts are famous (see p. 55).

The Conservatoire possesses a *Library*, the largest of the kind in existence (open on week-days 10-12 and 1.30-4), and a valuable *Collection of Musical Instruments* (Mon. and Thurs., 1.30-4), including many of artistic or historical value. Both are closed during the vacation (July-Sept.).

The **Gare St-Lazare** (Pl. B, 18; *II*), a terminus of the Chemin de Fer de l'Etat (for the Normandy lines; comp. p. 328), was rebuilt in 1886-89 and consists of two main parts, connected by a long hall. To the right, next the Rue d'Amsterdam, is the main line station; to the left, next the Rue de Rome, are the Ceinture and suburban stations. In front of the station is the Hôtel Terminus (p. 10), connected by a passage with the waiting-rooms.

In front of the station, under the Place du Havre, lies the chief station of the *Nord-Sud* (junction of Lines *A* and *B;* Appx., pp. 37, 38). The ticket-offices are in the centre of a round hall, used also as a public subway. The *Métro* (Line 3; Appx., p. 33) has its entrances on each side of the Rue St-Lazare, at the corner of the Rue de Rome. These two stations are connected by subways with the terminus and with each other.

Omnibuses and *Tramways*, see Appx., p. 59.

A little to the S. of the Gare St-Lazare, the Boulevard Haussmann (Pl. B, 18, *II;* W. part, see p. 220) meets the Rue du Havre, Rue de Rome, Rue Tronchet, and Rue Auber, together forming one of the busiest centres of traffic. Here are situated the *Magasins du Printemps* (Pl. B, 18, *II;* p. 48), the *Galeries Lafayette* (p. 48), and the 'Havre-Caumartin' and 'Caumartin' stations of the Métro (Appx., p. 36 and 33). In the Rue du Havre is the *Lycée Condorcet*. Farther E. the Boulevard Haussmann passes behind the Opéra and ends at the Rue Taitbout; its prolongation to join the Boul. Montmartre (p. 78) was begun in 1922.

9. Montmartre.

Métro Stations (Line 2; Appx., p. 32): *Anvers*, for the Sacré Cœur; *Pigalle*, *Blanche*, and *Clichy*, for the cemetery. — Nord-Sud (Lines *A* and *B;* Appx., pp. 37, 38): *Pigalle*, *Clichy*.

The heights of Montmartre rise to the N. of the so-called 'Boulevards Extérieurs' (see p. 74), which are of little interest for the visitor. In the Boulevard de Rochechouart (Pl. B, 20), to the E. of the large *Collège Rollin*, is the **Place d'Anvers** (Pl. B, 20; Métro station, see Appx., p. 32), with bronze statues of the dramatist *Sedaine* (1719-97) and of *Diderot* (1713-84), the encyclopedist, by Léon Le Cointe (1881), and a winged bronze figure of Armed Peace on a tall column, by Paul Sedille (1878). To the N.E. is seen the *Palais de la Nouveauté* (formerly the Magasins Dufayel; Pl. B, 23; p. 48), with a conspicuous dome; the façade in the Rue de Clignancourt, near the Butte Montmartre, has sculptures by Falguière and Dalou.

The Rue de Steinkerque ascends N. from the Place d'Anvers to the **Place St-Pierre** (Pl. B, 20), on the S. slope of the Butte, whence the top is reached by paths to the right or by steps or a cable-tramway to the left of the square. The steep hillside is being laid out with pretty gardens, terraces, flights of steps, and a cascade.

On the right of the square, opposite the angle of the Rue Charles-Nodier and Rue Ronsard, an inscription records that in the quarries here Cuvier (1769-1832; p. 321) discovered fossil remains confirming his palæontological theories.

The steep and sandy ***Butte Montmartre**, the 'butte sacrée', rises 417 ft. above sea-level and 331 ft. above the Seine. St. Denis, the first bishop of Paris (p. xviii), is said to have suffered martyrdom here with his companions Rusticus and Eleutherius in 270, and, according to the legend, the saint walked hence with his head in his hands to his burial-place at St-Denis (p. 375). The name of Montmartre is derived either from 'Mons Martyrum' or from an alleged site of a temple of Mars or Mercury ('Mons Martis'). A chapel in honour of St. Denis built here by St. Geneviève has disappeared; it was in the crypt of this chapel that St. Ignatius of Loyola, with six companions, including St. Francis Xavier and Diego Laynez, took the first Jesuit vows on Aug. 15th, 1534, thus founding the Society of Jesus. The view of Paris from the top of the hill is famous ("I have never since nor before seen so fine a view of a town." — Carlyle).

The heights of Montmartre dominate the whole of Paris. It was thence that Henri de Navarre, afterwards Henri IV., bombarded the city in 1589 when occupied by the Ligue, after he had become heir to the throne of France by the death of Henri III. (p. xxi). Here took place also the final struggle between the French troops and the Prussian and Russian allies in March 1814. On March 18th, 1871, the insurgent soldiers, having assassinated Generals Clément Thomas and Lecomte, seized the cannon on Montmartre, which had been entrusted to a body of the National Guard, thus beginning the Communard rebellion of March 18th to May 28th, 1871. The insurgents were dislodged by the government troops on May 24th, and the batteries of Montmartre were then directed against the Communards posted on the Buttes-Chaumont and in Père-Lachaise.

The basilica of the ***Sacré-Cœur** (Pl. B, 20), crowning the hill and a notable landmark of Paris, was begun in 1875 as a national votive offering of humiliation and repentance after the war of 1870-1871, completed in 1914, and consecrated in 1919. It is a grand edifice in the Romanesque-Byzantine style of Southern France, designed by *Paul Abadie* (d. 1884) and surmounted by a large dome, 264 ft. in height, behind which, over the apse-chapel, rises a campanile 3 ft. higher. The cost of the basilica amounted to over 40,000,000 fr., collected by voluntary subscriptions; the foundations consist of 83 shafts of masonry, 125 ft. deep.

The façade consists of two stories. Over the porch is a bronze statue of St. Louis on horseback, by *H. Lefebvre* (1923). On the pediment is a Christ 17 ft. in height (statue of the Sacred Heart), by *M. Michel*. Below are two reliefs: Christ and the Samaritan woman, by *André d'Houdain*, and Mary Magdalene at the house of Simon of Bethany, by *Louis Noël*. The tympana of the porches also have reliefs: Spear-thrust of Longinus and Moses striking the rock, by *Léon Fagel*, and the Doubting Thomas, by *H. Lefebvre*. The bronze doors are adorned with Biblical scenes.

The interior, in the shape of a Greek cross, is imposing. Its darkness shows up the beauty of the stained glass, most of which was designed by *Pascal Blanchard* and *Marcel* and *René Magne*. By the entrance on the right is the Chapelle St-Michel or Chapelle de l'Armée, with windows illustrating the vocation, military exploits, and martyrdom of St. Joan of Arc and mosaics of St. Joan of Arc vanquishing the leopard of England and St. Michael asking St. Aubert to build the abbey of Mont St-Michel. The Chapelle St-Louis or Chapelle de la Justice has mosaics of the saintly king between Justice and Charity (r.) and Fortitude and Faith (l.). The large pulpit in the nave is made of white marble adorned with mosaics in the style of the early-Christian basilicas; opposite is the 'banc d'œuvre' (p. 87), with a large marble crucifix. The Chapelle du Commerce et de l'Industrie, the third on the right, is really a tribune; its stained glass (best seen from the opposite aisle) represents the Virgin and Child surrounded by angelic musicians, with the arms of Lyons and Tourcoing, the prevailing colour being red; below are seven windows with the patron-saints of the workmen of Lyons and Tourcoing. Below is the bureau, where picture postcards, brief descriptions of the basilica in French (75 c.) and English, and devotional objects are on sale. The stained glass in the Chapelle Ste-Marguerite-Marie represents St. Francis of Sales, St. Marguerite Marie Alacoque (1647-90; foundress of the devotion to the Sacred Heart), and Blessed Sophie Barat. Opposite is a large statue of the Sacred Heart, executed by *Bénet* in solid silver. — The apse is surrounded by a girdle of seven chapels. The Chapelle St-Benoît-Labre contains mosaics depicting scenes in the life of the saint (1748-83). The stained glass in the Chapelle St-Jean-Baptiste (built largely with subscriptions from Canada), depicting scenes in the life of John the Baptist, is noteworthy for its effective simplicity. The Chapelle St-Joseph is chiefly remarkable for its lavishly decorated altar, with bas-reliefs by *Barrias*. The square Chapelle de la Sainte-Vierge, in the centre, is decorated with especial lavishness. The stained glass represents the promulgation of the doctrine of the Immaculate Conception by Pope Pius IX.; below, the visions of the Virgin at Lourdes and La Salette; at the sides, scenes from the life of the Virgin. The windows in the Chapelle St-Luc, St-Côme et St-Damien, or Chapelle des Médecins, refer to the patron-saints of physicians, and those in the Chapelle St-Ignace de Loyola to the founder of the Jesuits (p. 213), St. Stanislaus, and St. Aloysius; the Chapelle Ste-Ursule contains a statue of St. Geneviève. At the end of the ambulatory is a statue of the Virgin in solid silver; opposite is a marble statue of St. Anthony of Padua. — The Chapelle St-Vincent-de-Paul contains glass depicting the apotheosis of the saint (on the right, his nomination as patron of works of charity by Pope Leo XIII.;

on the left, the translation of his relics to Notre-Dame). The large Chapelle de l'Agriculture is directly opposite the Chapelle du Commerce (p. 214), and the prevailing colour of its stained glass is blue. Above is the Nativity, with angelic musicians, and in the seven windows below are the patron-saints of agriculture. Then comes the Chapelle Ste-Radegonde et des Saintes Reines de France. The Chapelle de la Marine, next to the main entrance, has windows referring to the sea: in the centre, the Battle of Lepanto (1571); on the left, the legendary arrival at Marseilles of SS. Mary Magdalene, Lazarus, and Martha; on the right, St. Nicholas, patron of seafarers. — The vaulting of the choir is covered with a vast mosaic glorifying the Sacred Heart. The choir-stalls are adorned with figures of the prophets in marquetry. Above the high altar and its retable, in various marbles, is a monstrance containing the Blessed Sacrament in perpetual exposition.

The entrance to the Crypt, extending under the entire church, is to the W. of the porch. Here, too, is the hut where tickets for the crypt (25 c.) and the dome (1 fr.) are issued.

The great bell, called the '*Savoyarde*', presented by the province of Savoy, was placed in the tower in 1907. It is the largest in France, 10 ft. high and 10 ft. in diameter, and weighs about 18½ tons (Great Paul in London 17 tons; great bell of Moscow 202 tons).

A superb *View is obtainable from the Dome, the entrance for which adjoins the left side-portal of the basilica; visitors are admitted at every hour and half-hour from 9 to 11.30 and from 1.30 to 4.30. There are 350 steps to the highest gallery, the view from which is little superior to that from the second gallery (256 steps).

From left to right, we see: quite near, the dome of the Palais de la Nouveauté; to the right, the Gare du Nord and St-Vincent-de-Paul; to the left, farther off, the Buttes-Chaumont, the two towers of Belleville, that of Ménilmontant, and Père-Lachaise with its 'sugar-loaf' and crematorium; more to the right, above St-Vincent-de-Paul, the two towers of St-Ambroise; then the Mairie of the 10th Arrondissement, the Colonne de Juillet, and the dome of St-Paul; in front, the church of the Conservatoire des Arts et Métiers; more remote, to the right, the dome of the Salpêtrière; St-Germain-l'Auxerrois; St-Gervais, the Hôtel de Ville, and Notre-Dame, beyond the Tour St-Jacques; St-Etienne-du-Mont and the Panthéon; nearer, St-Eustache and the Halles Centrales; beyond these, the domes of the Sorbonne, the church of Val-de-Grâce, and the Observatory; nearer, the twin towers of St-Sulpice, that of St-Germain-des-Prés, and the Louvre; in the distance, the tower of Montrouge; nearer, to the right, the imposing Opera House, above which rise the spires of Ste-Clotilde; to the left, the Vendôme Column; again to the right, the dome of the church of the Assumption, the gilded dome of the Invalides, and the Eiffel Tower (3 M. away); nearer, to the right, the campanile of La Trinité and the Madeleine; then the dome of St-Augustin and the towers of the Trocadéro. Lastly, the Arc de Triomphe and Mont-Valérien.

In front of the church, but hidden from it by a hoarding, is a statue of the *Chevalier de La Barre* (by Armand Bloch, 1906), who was executed at Abbeville in 1766 at the age of nineteen for 'blasphemy' (i.e. for not raising his hat to a religious procession).

To the W. of the church is a large reservoir, behind which, with its entrance in the Rue du Mont-Cenis, is the church of ***St-Pierre-de-Montmartre** (Pl. B, 20), a relic of an abbey of Benedictine nuns, consecrated by Pope Eugenius III. in 1147, and, though largely a reconstruction, of the greatest interest to students of early Gothic architecture. The abbey was suppressed at the Revolution, and during the 19th cent. the church fell into a state of utter ruin, but was rebuilt by Sauvageot in 1900-5. The façade dates from the reign of Louis XVI. The tower was used by Chappe (p. 297) in 1794 for his first experiments in aerial telegraphy. The vaulting of the nave, which has triforium and clerestory, dates from the end of the 15th cent.; the sculptured columns and corbels throughout the church deserve careful study. Against the W. wall and in the apse are four columns from an earlier church on this site, possibly Carolingian or even relics of a Roman temple (p. 213). The vaulting of the first bay of the choir, with its intersecting ribs, is noteworthy. The three Romanesque apses are the oldest part of the church.

Behind the church is a yard (apply to the concierge; gratuity) with Stations of the Cross, a Calvary (from Mont-Valérien), a Holy Sepulchre, and a grotto-chapel. In the graveyard (key with the concierge) is the tomb, with a broken pillar, of Bougainville (1729-1811), the navigator.

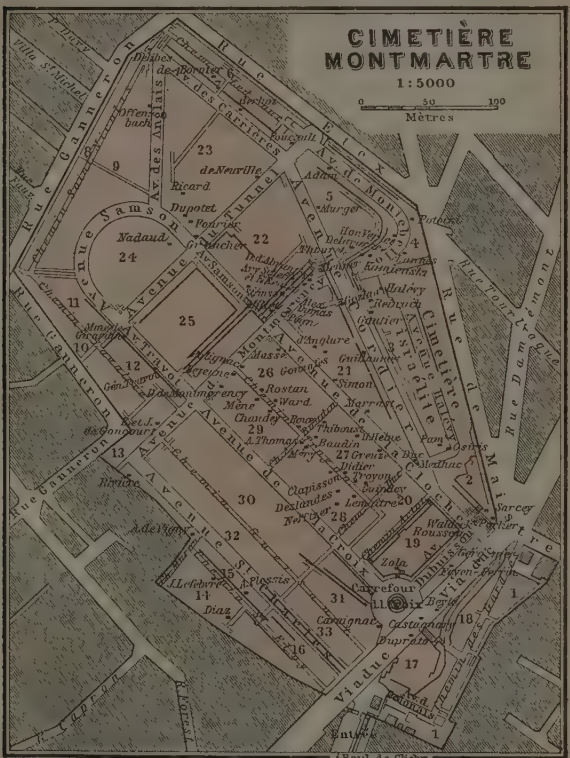
This neighbourhood has preserved many of its old streets, e.g. the Place du Tertre, Rue Norvins, Rue St-Rustique, Rue Cortot, Rue de l'Abreuvoir, and Rue St-Vincent. At the top of the Rue Lepic is the *Moulin de la Galette* (Pl. B, 20), two old windmills with a dancing hall (p. 35). Montmartre is still, though to a less extent than formerly, one of the chief literary and artistic quarters of Paris, and the 'republic' or 'free commune', with its mock mayor and corporation, indulges in periodical frolics ('Mairie' at the 'Cabaret de la Vache Enragée', 4 Place Constantin-Pecqueur).

To the N. of the Butte, a little way from the Sacré-Cœur, in the Place Jules-Joffrin, are the church of *Notre-Dame-de-Clignancourt* (Pl. B, 19), built in 1859-63, and the *Mairie of the 18th Arrondissement* (Butte-Montmartre), in the Renaissance style (1888-92). In the square is also a station of Line *A* of the *Nord-Sud* (Appx., p. 37).

Returning to the Boul. de Rochechouart (p. 212), we follow it to the W.; it is continued by the Boulevard de Clichy (Pl. B, 20, 17), the centre of the 'night life' of Montmartre (cabarets, see p. 34), which soon crosses the **Place Pigalle** (Pl. B, 20; Métro and Nord-Sud stations, see Appx., pp. 32, 37). The Passage de l'Elysée-des-Beaux-Arts leads N. from this square to the bizarre church of *St-Jean-l'Evangéliste*, built of reinforced concrete by A. de Baudot in 1894-1904. — Farther W. in the Boul. de Clichy are the **Place Blanche** (Pl. B, 17; Métro station, Appx., p. 32) and (right) the *Moulin-Rouge* (p. 35). Continuation of the boulevard, see p. 219.

Farther on, the Avenue Rachel leads from the Boul. de Clichy direct to the Montmartre Cemetery, on the W. slope of the hill. The Rue Caulaincourt, diverging also to the right from the boulevard farther on, crosses the cemetery by means of a viaduct, forming the main approach to the hill of Montmartre.

The **Montmartre Cemetery**, or *Cimetière du Nord* (Pl. B, 17), though less interesting than that of Père-Lachaise (p. 245), is likewise worthy of a visit. Adm., see p. 57.



We follow the main avenue straight to the Carrefour de la Croix, a round space with a column surmounted by a funeral urn, where the victims of the 'coup d'état' of 1852 are interred. To the left, as we enter the carrefour, is the vault of the *Cavaignacs*, to

whom belonged the author *Godefroy* (1801-45; fine recumbent statue in bronze, by Rude), and the general *Eugène* (1802-57), Dictator and President of the Council in 1848. To the right, beneath the viaduct: *Henri Rochefort* (1831-1913), journalist, bronze bust by F. Dufaux; *J. A. Castagnary* (1830-88), publicist, bronze bust by Rodin; in the Wallet chapel, *Théophile Delcassé* (1852-1923), statesman; behind, 4th row, *Henri Beyle* (Stendhal; 1783-1842), author, medallion after David d'Angers. On the N. side of the carrefour, up the steps, is the red granite monument of the novelist *Emile Zola* (1840-1902; remains removed in 1908 to the Panthéon, p. 283), with a bust by P. Solari.

We now follow the Avenue Duhuisson to the right. On the right, 2nd row, *Feyen-Perrin* (1826-88), painter, with bust and a statue of a fisher-girl, by Guilbert. Under the viaduct, 4th row, *J. L. Gérôme* (1824-1904), painter and sculptor, with a statue of Grief. Opposite the end of the avenue, *René Waldeck-Rousseau* (1846-1904), statesman. At the angle formed by the Av. de la Cloche (p. 219) and Av. Cordier (see below) is the monument of *Henry Meilhac* (1831-97), the dramatist, by Bartholomé.

At the entrance of the Jewish portion of the cemetery, to the right of the Av. Cordier and left of the Av. Halévy, is the vault of *Daniel Osiris* (d. 1907; p. 368), the millionaire, with a colossal statue of Moses, after Michael Angelo, by A. Mercié. In front, to the left, is the chapel of the *Pam* family, with a caryatid by Bartholomé (1904). — Farther on, in the Avenue Cordier, on the left, *Gustave Guillaumet* (1840-87), painter of Oriental subjects, with a bronze statue of an Arab girl and a medallion by E. Barrias. To the right, *Théophile Gautier* (1811-72), with a statue of Poetry, by Godebski, and well-known verses.

We mount the steps on the right to the Avenue de Montebello, which descends in a curve. To the left, *Miecislas Kamienski*, a Polish volunteer who fell at Magenta in 1859, with a semi-recumbent bronze figure by Franceschi. By the path behind it, a little to the left, *J. J. Henner* (1829-1905), painter. Farther on, to the left, a block of marble marks the grave of *Paul Delaroche* (1797-1856), painter. Then, on the right, a family vault, with the heart of *Marshal Lannes* (p. 283). Left, *Horace Vernet* (1789-1863), the painter; *Adolphe Adam* (1803-56), the composer, bronze bust.

We turn to the left into the Avenue du Tunnel. To the right, *Léon Foucault* (1819-68), natural philosopher. Beyond the Av. des Carrières (see below), right, *Alphonse de Neuville* (1836-85), battle-painter, with his bust and a mourning figure of France, by F. de Saint-Vidal.

In the Avenue des Carrières, on the right, *Hector Berlioz* (1803-69), the composer; medallion by Godebski. — We return, passing the Av. du Tunnel, to the Av. Cordier (see above). Left,

Henri Murger (1822-61; see p. 317), with a statue of Youth by Millet.

Farther on we ascend the steps to the right to the Avenue de Montmorency, which is divided by a row of graves in the centre, including that of *Alexandre Dumas fils* (1824-95; p. 225), with a recumbent statue by De Saint-Marceaux, under a canopy. On the N. side of the avenue, close by, is the mausoleum of *Ary Scheffer* (1795-1858), painter, in which rests also *Ernest Renan* (1823-92), the philologist and historian (comp. p. 283).

We retrace our steps and turn to the left into the Avenue de la Cloche. Left, *Jules Simon* (1814-96), philosopher and statesman, with a bronze bust by J. C. Chaplain. On the right, second row, *Heinrich Heine* (1797-1856), the poet; bust by L. Hasselriis, a Danish sculptor. Not far off, first row, *J. B. Greuze* (1725-1805), the painter (no inscription; next to the Saintard chapel, on the right).

The Chemin Duc, to the right, crosses the Chemin Troyon, which we follow to the right. Left, *Frédérick Lemaître* (1800-76), the actor; bronze bust by Granet. Right, *Constant Troyon* (1813-65), the animal-painter. Left, *Ambroise Thomas* (1811-96), composer, at the corner of the Chemin Alphonse-Baudin, in which, to the right, 2nd row, is the monument of *Alphonse Baudin* (p. 251; remains now in the Panthéon, p. 283), with a recumbent figure in bronze, by Millet. — We now follow the Av. de Montmorency to the right and the Av. Samson to the left to reach the Avenue des Anglais, in which, on the left, are many English graves and those of the composers *Jacques Offenbach* (1819-80), with a bronze bust, and *Léo Delibes* (1836-91), at the end, with medallion by Chaplain.

The Av. Samson curves round to the S. to join the Avenue Travot. Then, in the Av. de Montmorency, right, the brothers *Edmond* and *Jules de Goncourt* (1822-96 and 1830-70); sarcophagus with medallions. — In the Av. St-Charles, to the right (2nd row), *Alfred de Vigny* (1797-1863), the poet, and farther on (4th row), *Alphonsine Plessis* (Marie Duplessis; 1824-47), the 'Dame aux Camélias' of Dumas fils (see p. 225). Not far off, beyond the Chemin Eloy, the painter *Diaz de la Peña* (1807-76).

We return to the Boul. de Clichy, follow it to the right, and pass, at the bend, a statue (by E. Derré, 1898) of *Charles Fourier* (1772-1837), the founder of 'phalanstères', socialistic communities in which capital, labour, and talent were intended to work together for the common good. In the **Place de Clichy** (Pl. B, 17; Métro and Nord-Sud stations, see Appx., pp. 32, 38) rises the monument of *Marshal Moncey* (1754-1842). This colossal group in bronze, by Doublemard (1869), 20 ft. in height, on a pedestal 26 ft. high, represents Paris defended by Moncey, who distinguished himself here in the defence of the Barrière de Clichy, on March 30th, 1814.

Opposite the monument, the Avenue de Clichy (followed by Line 13 of the Nord-Sud; Appx., p. 38) ascends to the N., and soon bends to the left, while the Avenue de St-Ouen diverges to the right (followed also by a branch of the Nord Sud). To the left of the latter is the *Square des Epinettes* (Pl. B, 16), with monuments to *Maria Deraismes* (1828-94), champion of women's rights, by Barrias, and to *Jean Leclaire* (1801-72), who was the first to introduce the profit-sharing system, by Dalou (1902). — **Clichy**, see p. 333. — **St-Ouen** (50,848 inhab.) is uninteresting. The château, where Louis XVIII. signed his famous declaration of May 2nd, 1814, has been replaced by a modern structure.

To the E. of Place de Clichy is the *Place Vintimille* (Pl. B, 17), with a bronze statue of *Hector Berlioz* (1803-69), by Alfred Lenoir (1886). Berlioz died at 4 Rue de Calais (tablet), where he had been living in lodgings since 1857.

No. 32 Rue de Douai was the home of Mme. Viardot, the singer, with whom lived Ivan Turgenev, the Russian novelist, for many years. It was here that Charles Dickens met Georges Sand, whom he described as "just the kind of woman in appearance whom you might suppose to be the Queen's monthly nurse".

The Boulevard des Batignolles (Pl. B, 17, 14) prolongs the Boul. de Clichy to the W. and crosses the Rue de Rome (Métro station 'Rome', see Appx., p. 32). At the corner to the left rises the *Collège Chaptal* (Pl. B, 14, 15), a large building in stone and coloured brick (1866-72). The Boul. des Batignolles ends at the *Place Prosper-Goubaux* (Pl. B, 14, 15), where a marble bust (by Rodin) of *Henry Becque* (1837-99), the dramatist, was erected in 1908. ('Villiers' station of the Métro, Lines 2 & 3; Appx., pp. 32, 33.) Beyond the square the Boulevard de Courcelles leads straight on past the Parc Monceau (p. 224) to the Place des Ternes (p. 226); to the right, the Avenue de Villiers (p. 225).

To the N. of the Boul. des Batignolles, and as far as the Av. de Clichy, extends the **Quartier des Batignolles**, a suburb annexed to the city in 1860. Beyond the church of *Ste Marie* lies the *Square des Batignolles*, now called *Place Charles-Fillion* (Pl. B, 14), one of the largest in Paris, adorned with two sheets of water and several bronze statues.

10. Western Quarters, to the North of the Champs-Elysées.

Chief Métro Stations (Appx., pp. 36, 32, 33). Line 9: *Havre Caumartin*, *St Augustin*, and *Miromesnil*. Line 2: *Villiers*, *Monceau*, *Courcelles*, and *Ternes*. Line 3: *St-Lazare*, *Villiers*, *Wagram*, and *Pereire*. — Nord-Sud (Lines *A* and *B*; Appx., pp. 37, 38): *St-Lazare*.

The **Boulevard Haussmann** (Pl. B, 18, 15, *11*; E. part, see p. 212) is one of the great thoroughfares constructed by Napoleon III. (p. xxxi). In line with the Avenue de Friedland (p. 72), it leads to the Arc de Triomphe de l'Etoile, forming a direct route of nearly 2 M. from the N. quarters of the city to the Bois de Boulogne.

The **Chapelle Expiatoire** (Pl. B, 18; *11*), in the gardens to the W. of the junction of the Rue de Rome with the Boul. Haussmann

(p. 212), was erected by Louis XVIII. in 1816-26, from designs by Percier and Fontaine, in memory of Louis XVI. and Marie Antoinette. It occupies the site of the cemetery of the Madeleine, where their remains lay from 1793 to 1815, when they were removed to St-Denis. (Entrance from the Rue Pasquier, E. side; custodian in the vestibule, to the left; open daily, except Mon., 10-5, from Nov. 1st to April 30th 12-4; adm. 50 c., free on Sun. and after 12 o'clock on Thurs.).

The chapel contains two groups in marble. On the right, by *Bosio*, Louis XVI. and an angel, who says "Fils de St Louis, montez au ciel!" These words are supposed to have been spoken by the Abbé Edgeworth (Henry Essex Edgeworth de Firmont; 1745-1807; son of an Irish clergyman), who was Louis XVI.'s confessor and attended him on the scaffold. Below is inscribed the king's will (Dec. 25th, 1792; comp. p. 185). On the left, by *Cortot*, the queen supported by Religion, which bears the features of Madame Elisabeth, the king's sister. On the monument is inscribed the last letter said to have been addressed by the queen to her sister-in-law (Oct. 16th, 1793; comp. p. 186). — Over the portal (inside the chapel) is a relief by *Gérard*, the Removal of the royal remains to St-Denis.

In front of the chapel are buried over 2000 victims of the Revolution; under the tombstones right and left lie the 700-800 Swiss Guards who fell at the storming of the Tuileries on Aug. 10th, 1792.

Farther on, the Boul. Haussmann crosses the Boul. Malesherbes (p. 223) and then the Rue de Miromesnil. In the open space here, at the beginning of the Avenue de Messine (Pl. B, 15; *II*), is a bronze statue of *William Shakespeare* (1564-1616), by Paul Fournier, presented to the city of Paris by William Knighton in 1888.

The ***Musée Jacquemart-André** (Pl. B, 15; *II*), at 158 Boul. Haussmann, on the right, farther on, occupies a mansion built by Henri Parent in 1869-75 for Edouard André (1833-94), whose widow, the artist Nélie Jacquemart (1841-1912), bequeathed it to the Institut de France (comp. p. 400). The collections occupy thirteen rooms and comprise old and modern paintings, sculptures, small objects of art, faience, and porcelain. The rooms retain their 18th cent. furniture and tapestry and their Venetian ceiling-paintings, and the appearance of a private collection is preserved. The gallery is open on Tues., Thurs., and Fri. from 1 to 4 or 5 for a fee of 2 fr., and free on Sun. at the same hours; it is closed in August. Catalogue 5 fr. The exhibits are numbered but not labelled. Curator, Pierre de Nolhac. We enter by a doorway on the right and pass round to the back of the building to reach the entrance.

Vestibule. Girl extracting a thorn from her foot, a sculpture by *Pigalle*. A Gobelins tapestry (c. 1726), vases, and sedan-chairs.

Room I (Waiting Room). On the right, 9, 10. *Canaletto*, Views of Venice; 11. *H. Ducreux*, Self-portrait; 12. *Mme. Vigée-Lebrun*, Countess Skavronska; above and on the opposite wall, *Boucher*, 14. Sleeping Venus, 15. Venus and Cupid; below the latter, 28, 29. *Lancret*, Fêtes galantes; 31. *Tocqué*, Marquis de Sainte-Aldegonde. Busts by *Lemoyne* and *Pajou*.

Room II (Salon Rotonde). Four panels of Gobelins tapestry of the Louis XV. period (The Seasons); the doors and mirror are from the mansion of Samuel Bernard (p. 297); 60. *Nattier*, Marquise d'Antin; busts by *Lemoyne*, *Houdon*, *Coyzevox*, and *Slodtz*; vases, miniatures, and snuff-boxes.

Room III (Salon des Tapisseries), to the left. *Beauvais tapestries (1767), Musician, Dancing, and Story-teller, after *J. B. le Prince*; 195. *Falconet*, Glorification of Catherine the Great (marble; 1765); 188. *Hébert*, Portrait of Mme. André; *189. *Greuze*, Georg Wille, the German engraver (1763). On the chimney-piece: 193. *Clodion*, Triumph of Galatea (terracotta); 192. *Lemoyne*, Bust.

Room IV (Study). Ceiling painting by *Tiepolo* (Apotheosis of a hero). To the left, *227. *Guardi*, View in Venice; 228. *Van Goyen*, Seapiece; 231. *Reynolds*, Captain Joming; 232. *Romney*, Mrs. Sarah Trimmer (?). On the back wall, 237. *Hoppner*, Mrs. Inchbald; 234. *Fragonard*, The model's début; 238. *Gainsborough*, Lord Rodney (?); 239. *Reynolds*, Marquis of Granby; 241. *Lawrence*, Robert Hobart, Earl of Buckinghamshire; 235. *Goya*, Young officer of the dragoons; 236. *Chardin*, Still-life; 245. *Prud'hon*, Empress Josephine (sketch for the portrait in the Louvre, p. 144). The glass cases contain French books of hours of the 14-15th cent. and valuable bindings.

Room V (Salle des Dessins). Ceiling by *Tiepolo* (Peace and Justice). *Drawings by *Lancret*, *Watteau*, *Pater*, and other rococo artists. To the left of the fireplace, 326. Pastel portrait by *Quentin de La Tour*. To the left of the exit, 322. *Greuze*, Girl in confusion.

Room VI (Library). To the right, *372. *David*, Portrait of Count François de Nantes (1811); 374, 375. Portraits of Edouard André by *Winterhalter* and by *Mme. Jacquemart-André*. In the glass-case, a terra-cotta statuette of Mirabeau on the rostrum, by *Suzanne*. We return to Room II and turn to the right.

Room VII (Great Hall). To the right, 416. *Jacob van Ruisdael*, Environs of Haarlem; 420. Sketch by *Rubens*; *423. *Rembrandt*, Portrait of his wife Saskia (1632). The glass-case contains three antique bronzes; 530, 531. Enamelled goldsmiths' work (Italian and German, 16th cent.); 538. Mosque lamp; Venetian glass; Hispano-Moresque majolica; and Italian and French faience. Above and farther on hang *Portraits by *Philippe de Champaigne* (424), *Van Dyck* (425), *Frans Hals* (427), *Murillo* (430), *Jordaens* (431), and *Rembrandt* (432); on the entrance wall, *409. *Rembrandt*, Christ at Emmaus (c. 1630). In the centre of the room are *Bronzes by *Giovanni Bologna*, *Riccio*, *Donatello* (448. St. Sebastian), and other Italian sculptors.

Room VIII (Winter Garden). Antique sculptures (604. Wingless Victory); Italian busts of the 16-17th cent.; a Flemish tapestry (c. 1600); in a glass-case, examples of Spanish, Italian, and Arab faience.

Room IX (Smoking Room). Ceiling-painting from the studio of *Tintoretto* (c. 1580; Rivalry of Minerva and Neptune). To the right, 661. *J. Seisenegger*, Queen Maria of Hungary, sister of Charles V. (1530); 662. *Sir Anthony More*, Margaret of Parma, governor of the Netherlands (c. 1560); 663. *Latini*, Madonna and Child (1507). On the entrance wall, 657. *Pontormo*, Lute-player. Fine Venetian chimney-piece of c. 1500, with an old bust of Charles V. Glass-cases with bindings (16th cent.) and Italian and French medals (15-16th cent.). On the entrance wall, 658. *Boltraffio*, Portrait of a woman.

We return to the Winter Garden and ascend the Staircase. At the top is a *Fresco by *Tiepolo*, 23 ft. long, painted in 1756 for the Villa Contarini at Mira near Venice and representing Federigo Contarini receiving Henri III. in 1574. We cross the upper gallery of the Great Hall and enter three rooms devoted to the Italian Renaissance (reliefs, busts, statuettes, paintings, furniture, etc.).

Room X. In the first section: 770. Bust of John the Baptist, from the studio of *Mino da Fiesole*; 778, 779. Madonna and Child, glazed terracotta reliefs by *Luca* and *Andrea della Robbia*; 773. Supporter from the unfinished tomb of Gaston de Foix (killed at Ravenna in 1512), ordered by Francis I. from *Bambaia*. In the second section of the room: 849. Marble relief (middle of 15th cent.) representing the rescue of the relics of St. Æmilianus and the miracles worked by them; Florentine door, with

marble frame (c. 1500); 863. Small marble statue in the style of the Manneken-Pis at Brussels, by *Baggiano;* 837. Venetian fountain (c. 1500); *832. Bust of a youthful hero, by *Desiderio da Settignano;* 893. Two bronze torch-bearers, by *Donatello;* 899. Madonna in painted stucco, by *Desiderio da Settignano.* Large stone table for chess and backgammon (Venetian work of the end of the 15th cent.). *841. Painted wooden statue of the Madonna (Siena; 15th cent.; 842. Bust of Lodovico Gonzaga (15th cent.).

Room XI. 937. Choir stalls with marquetry ornamentation (c. 1505); *942. Brussels tapestry, after *Barend van Orley* (16th cent.).

Room XII. Paintings: 1018. *Bruges School* (end of 15th cent.), Virgin with the Child illuminating a manuscript; opposite the window, 1019. *Fiorenzo di Lorenzo* (?), Madonna with the goldfinch; window-wall, at the end, 1025. *Cima da Conegliano,* Madonna; *1029. *Carpaccio,* Scene from Boccaccio's 'Theseid'; left-wall, 1038. *School of Paolo Uccello,* St. George and the dragon; 1043. *Signorelli,* Holy Family; 1045. *School of Montegna,* Mocking of Christ. Several wedding-chests. — We descend the staircase.

Room XIII (Dining Room). Fresco by *Tiepolo,* Fame announcing the visit of Henry III. (comp. p. 222); five Brussels tapestries (Story of Achilles; c. 1730); busts of Henri IV. by *Tremblay* (1665), Richelieu by *Warin* (1646), and the architect Gabriel by *Lemoyne* (1768); Sèvres, Dresden, Vienna, and Chinese porcelain; silver plate.

In the Avenue de Friedland (Pl. B, 12), which prolongs the Boul. Haussmann to the Etoile (p. 71), is a marble monument to *Honoré de Balzac* (1799-1850), by Falguière (1900). Behind it (entrance at No. 11 Rue Berryer) is the house of Baronne Salomon de Rothschild (d. 1922), bequeathed to the state together with its beautiful grounds and its art collections (distributed between the Louvre and other museums).

The **Boulevard Malesherbes** (Pl. R, B, 18, *II;* B, 15, 11) is an important street, leading from the Madeleine to the Porte d'Asnières ($1^3/_4$ M.). To the N. of its intersection with the Boul. Haussmann ('St-Augustin' station of the Métro, see Appx., p. 36), on the right, are barracks and a statue of *St. Joan of Arc,* by Paul Dubois (1900; a replica of the statue at Rheims). In the adjoining Place de Laborde is a bronze group, Rescue from a shipwreck, by Mombru.

In the middle of the roadway rises the fashionable church of **St-Augustin** (Pl. B, 15), built by Victor Baltard in 1860-71, in a Romanesque style, with a dome 82 ft. in diameter and 164 ft. in height, an elegant lantern, and four domed turrets. The portal, with its three arches and rose-window, is adorned with statues of Christ and the Apostles, of prophets and doctors of the church, by Jouffroy.

Interior. The church has no aisles. The side chapels increase in depth as they near the choir. Above are galleries, continued under the dome. The nave has a flat ceiling, borne by arches of open iron-work. The high altar, with its sumptuous canopy, stands above a crypt. In the nave, near the E. end, are two paintings by *D. Maillart:* (left) Baptism of St. Augustine, and (right) Death of St. Monica. The mural paintings are by *Signol* (in the cupola), *Bouguereau,* and *Brisset;* stained glass by *Maréchal* and *Lavergne.*

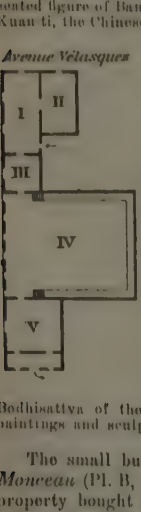
About 550 yds. farther, the short Avenue Vélasquez (entered by handsome iron gates), on the left of the boulevard, forms the E. entrance of the Parc Monceau (p. 224).

No. 7 Avenue Vélasquez is the **Musée Cernuschi** (Pl. B, 15), bequeathed to the city in 1896 by Henri Cernuschi, the Italian politician. The museum (open daily, except Mon., 10-4 or 5, on Tues. from 12.30 only; adm. 1 fr., free on Sun.) consists of a collection of Chinese and Japanese works of art, illustrating especially the beginnings and early development of funerary ceramics, bronzes, and lacquer. Keeper, Henri d'Ardenne de Tizac. No catalogue. The first floor is occupied in summer by temporary exhibitions, and a large part of the exhibits is changed yearly, as there is insufficient room to show them all.

We ascend the staircase on the left. Umbrellas, etc., are given up.

First Floor. On the landing are Japanese bronzes of the 18th cent.; seated figure of Bankorube, a philanthropist (from Kyoto), and a statue of Kuan-ti, the Chinese god of war; on the left, figures of a stag, a roe, etc. — Room I. Statuettes of Buddha from China, Japan, and Tibet. The show-case in the centre contains photographs of the exhibition of Buddhist art held in 1913. — Room II. In the glass-case by the window, Chinese terracotta vessels, unglazed, of the Chou dynasty (12th-3rd cent. B.C.). The wall-cases contain Chinese porcelain figures of the T'ang (7-10th cent. A.D.) and Ming (14-17th cent.) dynasties. — Room III. Coloured glass of the 17-18th centuries. — Room IV (the largest). The cases on the window-side contain Chinese terracotta statuettes, mostly unglazed, notable for their natural poses and characteristic heads (7-10th cent.). Seated Buddha 15 ft. tall, from the environs of Tokyo. Two narrow staircases ascend to a gallery with Japanese and Chinese stoneware, porcelain, and bronzes. Above is a superbly carved wooden *Balustrade (Japanese work, 16-17th cent.). — Room V. Bronze vases. — From an adjoining room, containing modern reproductions of old Chinese bronze vessels, we descend the staircase.

Avenue Vélasquez



Ground Floor. At the bottom of the staircase is a reproduction of a sepulchral chamber of the Han dynasty, with rich mural decorations. Two other rooms here contain sculptures (including a Bodhisattva of the 5th cent.) and photographs of early Chinese temple paintings and sculptures and of Javanese, Cingalese, and Indian temples.

The small but highly elegant ***Parc Monceau**, or *Parc de Monceau* (Pl. B, 15), enclosed by gilded railings, originated in a property bought in 1778 by Philippe-Égalité, Duke of Orleans, under whose directions it was laid out by Carmontelle. Down to the Revolution it was a fashionable resort, where balls, plays, and brilliant fêtes were held. Since 1870 it has belonged to the city and has been converted into a public garden by Alphand (p. xxxi); it is now a favourite resort of nursemaids and their charges. The park is pleasantly shaded with pines and palm-trees, interspersed with clumps of evergreens of different shades. Not far from the main entrance, in the Boul. de Courcelles (p. 220; Métro station 'Monceau', see Appx., p. 32), to the left, is a monument to *Guy*

de Maupassant (1850-93), the author, by R. Verlet (1897). Beyond it is the *Naumachie*, an oval pond bordered with a ruined colonnade (18th cent.). In the S.E. part of the park, near the Musée Cernuschi, is a monument to *Edouard Pailleron* (1834-99), the dramatist, by L. Bernstamm (1906). To the W. of it, near the main drive, is the tasteful marble monument of *Ambroise Thomas* (1811-96), by Falguière (1902), with the figure of Mignon. Farther S., near the main road across the park, is a monument to *Charles Gounod* (1818-93), by Mercié (1903), with statues of Marguerite, Juliette, Sapho, and the Genius of Music. In the N.W. corner of the park, near the Boul. de Courcelles, is a monument to *Frédéric Chopin* (1810-49), with a relief in marble, by J. Froment-Meurice (1906).

The Av. Van Dyck, at the S.W. gate of the park, ends at the Avenue Hoche (Pl. B, 12), which leads to the Etoile (p. 71).

The *Russian Church* (Pl. B, 12), whose gilded domes are seen to the right of the Av. Hoche (entrance, 12 Rue Daru), was built in 1859-61 in the Byzantine-Muscovite style, in the form of a Greek cross, from a design by Kuzmin. It is open daily from 10 to 4 or 5; service at 10.30 on Sun. and Wed., and at 5.30 p.m. on Sat. The interior consists of a vestibule, a nave, and a sanctuary closed by an 'ikonostasis' adorned with paintings of Christ, the Virgin, and Russian saints, by the brothers Sorokin and by Bronnikoff.

The *Swedish Church* (Pl. B, 12), 9 Rue Guyot, is a pleasing structure by Falk (1913).

The quarter to the N. of the Parc Monceau and Boul. de Courcelles, incorporated with Paris in 1860, is a favourite residence of authors and artists, and contains many handsome private houses, especially in the Rue de Prony (Pl. B, 15, 11), opposite the chief entrance to the park, and in the Rue Fortuny and Rue Montchanin. The Boul. Malesherbes (p. 223) and the Av. de Villiers (p. 220), the two main thoroughfares of the quarter, form at their intersection the **Place Malesherbes** or *Place des Trois-Dumas* (Pl. B, 14), with its gardens and sculptures. It owes its name to the statues of the three Dumas with which it is adorned: *Alexandre Dumas père* (1802-70), after Gustave Doré, with three readers in front and D'Artagnan at the back; opposite, *Alexandre Dumas fils* (1824-95), by R. de Saint-Marceaux (1906), with symbolic figures, including the 'Dame aux Camélias'; on the E., *General Alexandre Dumas* (1762-1806), father of Dumas père, by A. Moncel (1912). Behind the statue of Dumas père is a Métro station (Line 3; Appx., p. 33).

Near this, in the Rue de Tocqueville, is the *Ecole des Hautes Etudes Commerciales* (Pl. B, 14), in front of which is a bronze statue, by A. Moncel (1892), of *Alain Chartier* (1386-1449), the poet.

At 43 Av. de Villiers is the **Musée Henner**, a collection of paintings by Jean Jacques Henner (1829-1905), bequeathed to the state, together with the house, by the painter's niece. It is open daily (except Mon. and holidays) 9-12 and 2-5, on Sun. 10-12 and 2-4. Adm. 1 fr., free on Sun. and after twelve o'clock on Thursdays.

The Boul. Malesherbes passes the *Lycée Carnot* (Pl. B, 11, 14) on the left, and leads to the **Place de Wagram** (Pl. B, 11), with its statue (by Francis de Saint-Vidal, 1889) of *Alphonse de Neuville* (1836-85), the battle-painter. Below runs the Ceinture. In front of 'Courcelles-Ceinture' station (Appx., p. 63), at the intersection of the Boul. Pereire and Rue Alphonse-de-Neuville, is a bust of *Eugène Flachat* (1802-73), the first French engineer to use metal in the construction of buildings, by Alfred Boucher. Sarah Bernhardt (p. 82) died in 1923 at 56 Boul. Pereire.

The Avenue de Wagram (Pl. B, 11, 12; comp. p. 72) leads in a straight line from the Place de Wagram to the Place de l'Etoile, traversing the **Quartier des Ternes.** Octave Feuillet, the novelist (1821-90), died at No. 6 Rue Gounod, on the right. The Av. de Wagram crosses the *Place des Ternes* (Pl. B, 12; Métro, see Appx., p. 32), where it is met by the Boul. de Courcelles (p. 220) on the E., and the Avenue des Ternes on the W. The latter leads past the church of *St-Ferdinand-des-Ternes* (Pl. B, 9), built in 1844-47 and enlarged in 1877. In front stands a monument to the *Francs-Tireurs des Ternes,* by J. Jouant (1911). Not far to the S.W., in the small Place St-Ferdinand, is a theatrical monument to the motor-car manufacturer *Léon Serpollet,* by Jean Boucher (1911).

The Avenue de la Grande-Armée (Pl. B, 9; Line 1 of the Métro, Appx., p. 31), in line with the Av. des Champs-Elysées (comp. p. 72), leads to **Neuilly,** a pleasant suburb with 51,590 inhabitants. The N. part, built on the site of the park and château of Louis Philippe destroyed by the mob in 1848, is now covered with tasteful villas.

Just beyond the fortifications, on the left, are the Levassor monument and the *Porte Maillot,* or *Porte de Neuilly,* adjoining the N.E. entrance to the Bois de Boulogne (p. 239). In the Place de Verdun, on the right, is a statue of *Alfred de Musset,* the poet (1810-57), by Pierre Granet (1906). In the Boul. de Verdun, behind, is the chapel of *St-Ferdinand* (Pl. B, 9), a Byzantine mausoleum, on the spot where Ferdinand, Duke of Orleans, eldest son of Louis Philippe and father of the Comte de Paris, was killed in 1842 by a fall from his carriage (ring at No. 3; gratuity). Over the high altar is a Descent from the Cross, in marble, by Triqueti. To the left is the duke's cenotaph (he is buried at Dreux), also by Triqueti, after Ary Scheffer, with an angel by the duke's sister, Marie d'Orléans (d. 1839). The stained glass was designed by Ingres. — The Boul. de Verdun leads to the Porte des Ternes (Pl. B, 9), with a monument to the *Balloonists* of the siege of Paris in 1870-71, by Bartholdi (1905).

The broad Avenue de Neuilly (Pl. B, 6, 5, 2), where the 'Foire de Neuilly', the most popular of the Paris fairs, is held from the middle of June to the middle of July, continues the Av. de la Grande-Armée. To the N., in the Av. du Roule, is the Romanesque church of *St-Pierre* (Pl. B, 5), completed in 1898; in front are a marble statue of *St. Joan of Arc* by A. Péchiné and, at the Rond-Point

d'Inkermann, a bronze statue of *J. R. Perronet* (1708-94), builder of the Pont de Neuilly, Pont de la Concorde, etc., by Gaudez (1897). Behind the church is the *Hôtel de Ville* (Mairie; Pl. B, 5), built by André in 1882-85 in the Renaissance style. The peace-treaty with Bulgaria was signed here on Nov. 27th, 1919. In the garden is a bronze statue, by Gaudez (1888), of *A. Parmentier* (1737-1813), who made his first experiments in potato-growing at Neuilly.

From the end of the Av. de Neuilly the handsome *Pont de Neuilly*, by Perronet (1766-72), crosses the Seine, 2 M. from the Arc de Triomphe. Just short of the bridge, on the left, is the Rue de Longchamp, where Théophile Gautier (1811-72) died at No. 32 (tablet). On the opposite bank are *Courbevoie* (p. 334), to the right, and *Puteaux* (p. 334), to the left, between which runs the Av. de la Défense, $^1/_2$ M. long, in line with the bridge, and ending at the Monument de la Défense.

11. Western Quarters, to the South of the Champs-Elysées.

Chief Métro Stations. Line 1: *Champs-Elysées*, *Marbeuf*, and *George V* (Appx., p. 31). Line 5: *Boissière*, *Trocadéro*, and *Passy* (Appx., p. 34). Line 8: *Porte d'Auteuil* (Appx., p. 36). Line 9: *Rond-Point-des-Champs-Elysées*, *Alma-Marceau*, *Iéna*, and *Trocadéro* (Appx., p. 36).

Restaurants, see p. 18.

To the S.W. of the Place de la Concorde (p. 59) begins the **Cours-la-Reine** (Pl. R, 15; *II*), laid out by Marie de Médicis in 1616, and forming, with the Quai de la Conférence, a single broad avenue. The quay owes its name to an old gate by which the Spanish ambassadors entered the city in 1660, to confer with Mazarin about the marriage of Maria Theresa with Louis XIV. On the right are the Petit Palais (p. 67) and the Grand Palais (p. 70); among the trees, on the left, opposite, is a bust of *Armand Silvestre* (1837-1901), poet and novelist, by A. Mercié (1906).

The ***Pont Alexandre-Trois** (Pl. R, 15, 14; *II*), at the end of the Av. Alexandre III (p. 67), leads to the Esplanade des Invalides (p. 301). The foundations of the bridge were laid by the Tsar Nicholas II. in 1896, and the bridge was completed in 1900 by Resal and Alby, engineers, and Cassien-Bernard and Cousin, architects. It consists of a single steel arch, 351 ft. in length and 131 ft. in width. At each end is a massive pylon, 75 ft. high, surmounted by gilded Pegasi driven by Fame, by Frémiet (right bank) and Granet and Steiner (left bank); these are flanked by figures of France at different epochs of her history, by Lenoir and G. Michel (right bank), Coutan and Marqueste (left bank), and by lions led by children, by Gardet (right bank) and Dalou (left bank). The allegorical groups

in the centre of the arch are by Récipon; on the W. side are the arms of Paris; on the E. those of St. Petersburg.

Farther W. is the *Pont des Invalides* (Pl. R, 15, 14; *II*), dating from 1827-29 (renewed in 1854-55), and adorned with Victories by Diéboldt and Villain. Beyond this point the Cours-la-Reine is now called the Cours Albert-Premier (Pl. R, 15, 12; *II, I*), in honour of the King of Belgium.

At the beginning of the Avenue Victor-Emmanuel III (p. 71), on the right, is the pretty monument of *Alfred de Musset* (1810-57; by Moncel, 1910), a fountain with a large relief, framed with antique columns, showing the poet with characters in his works. — On the same side, at the corner of the Rue Bayard, is the ***Maison de François Premier** (Pl. R, 15; *II*), a small Renaissance palace, erected at Moret, near Fontainebleau, in 1527, for Diane de Poitiers or for the king's sister Margaret of Navarre, and transferred in 1826 to its present site. On the ground-floor are three large arcades, to which correspond the three square windows of the upper floor. The pilasters between the windows, and at the corners, and the frieze of genii and medallions are charmingly decorated.

The Rue Bayard, No. 17 in which is the *Scottish Presbyterian Church* (p. 45), built by Nourrigat in 1864, crosses the *Place François-Premier*, which is crossed from E. to W. by the Rue Jean-Goujon. On the left side of the latter, to the W. of the Place, is the *Armenian Church* (Pl. R, 15; *II*), built by A. Guilbert in 1903-5. The pictures are by the Orientalist painter Paul Leroy. — Farther W., on the same side, is **Notre-Dame-de-Consolation** (Pl. R, 12; *I*), a chapel built by A. Guilbert in the Louis XVI. style, in memory of the terrible fire of May 4th, 1897, in which 182 lives were lost at a charity bazaar held on this spot. (Adm. 2 to 4 or 5, except Mon. and the first Fri. of the month.) The painting in the dome is a fine composition by *A. Maignan*. Sculptures by *Daillion, Hiolin, Franceschi, Moses Ezekiel*, etc.

The Rue Jean-Goujon and the Cours Albert-Premier end at the **Place de l'Alma** (Pl. R, 12; *I*), which contains a *Belgian Monument*, by Raymond Foucart, architect, and I. de Rudder, sculptor, erected by Belgium in 1923 in gratitude for the aid of France during the Great War. To the N.E. the Avenue Montaigne and to the N. the Avenue George-Cinq (formerly the Av. de l'Alma) lead thence to the Champs-Elysées (comp. p. 71). Immediately to the left in the former is the ***Théâtre des Champs-Elysées** (Pl. R, 12; *I*), built in 1911-12 by A. and G. Perret. The marble façade is surmounted with a frieze by E. Bourdelle: Apollo and Meditation. The theatre comprises two auditoria, the larger (p. 31) with ceiling-paintings by Maurice Denis, the smaller (Comédie des Champs-Elysées, p. 32) with paintings by Vuillard, and is adjoined by the Studio des Champs-Elysées (p. 33). — No. 23 in the Av. George V is the *American Episcopal Church* and pro-cathedral of the Holy Trinity (Pl. R, 12, *I*; p. 44), a fine Gothic building by G. S. Street (1885-88), with a tall steeple and a 'Memorial Battle Cloister' (1923).

The **Pont de l'Alma** (Pl. R, 12, 11; *I*), built in 1854-57, crosses the Seine from the Place de l'Alma to the Quai d'Orsay. The four figures on the piers represent soldiers of the period of the Crimean War: a Zouave and a Grenadier by Diébolt, and an Artilleryman and a Chasseur by Arnaud. When the Seine is in flood, the gradual submergence of the figure of the Zouave is watched with anxiety, as danger threatens when the water reaches his waist.

The Avenue de Tokio (formerly the Quai Debilly) continues the Quai de la Conférence to the W. It passes the *Manutention Militaire* (military bakery; Pl. R, 12, *I*), built on the site of the old Savonnerie (p. 326), and a foot-bridge, the *Passerelle Debilly* or *de la Manutention*, and skirts the lower part of the Trocadéro grounds (right; p. 235).

From the Place de l'Alma the Avenue du Président-Wilson (Pl. R, 12, 9, *I*; the former Av. du Trocadéro) leads W. to the Trocadéro (p. 234). On the right is the Avenue Marceau, with *St-Pierre-de-Chaillot*, the uninteresting parish church of the wealthy *Quartier Chaillot*. Behind it, in the Rue Georges-Bizet, is a *Greek Church* (St. Stephanos). Farther on the Av. du Président-Wilson passes the —

Musée Galliéra, or *Brignole-Galliéra* (Pl. R, 12; *I*), on the right, an imposing building in the Italian Renaissance style, erected by Léon Ginain for the Duchess of Galliera (d. 1889), who, however, eventually bequeathed her art-collections to the city of Genoa. The façade, preceded by a garden, is adorned with statues of Sculpture, Architecture, and Painting, by Cavelier, Thomas, and Chapu. Other sculptures at the sides: on the right, Pan (bronze), by Becquet, and The Earth, by A. Boucher; on the left, Education of Bacchus (bronze), by Perraud, and Protection and the Future, by Icard. The entrance is on the N. side, 10 Rue Pierre-Premier-de-Serbie; opposite is a bronze group ('Wine') by Holweck (1911). The museum (open daily, except Mon., from 10 to 4 or 5; adm. 1 fr., free on Sun. and after 12 o'clock on Thurs.) is mainly used for temporary exhibitions of works of applied art, but contains a small permanent collection of tapestry, sculpture, glass, stained glass, enamels, bronze plaquettes, etc.

The arcades in the courtyard and the vestibule contain marble sculptures by *E. Fontaine, Vital-Cornu, Charles Perron, Bayard de la Vingtrie*, and others. In the vestibule also are two large Beauvais vases.

The first gallery is hung with *Tapestries, including five of the SS. Gervasius and Protasius series, executed in the workshops of the Louvre about 1650 (shortly before the foundation of the Gobelins) from the designs of *Philippe de Champaigne, Le Sueur*, and *Sébastien Bourdon:* Flagellation of St. Gervasius; Beheading of St. Protasius; Apparition of the saints to St. Ambrose; Discovery of their bodies at Milan; Translation of the bodies to Milan Cathedral. Above the entrance, The month of August, after *Barend van Orley's* 'Chasses de Maximilien' (comp. p. 393), executed in the 17th cent. in the workshops of the Faubourg St-Marcel. Above the other doors, The snares of marriage and The repast, designed by *L. Guyot* (Faubourg St-Marcel, c. 1600).

In the second gallery, in the centre, The month of March (of the *Van Orley* series); above, The rape of Helen, woven at Brussels c. 1775 by the younger *Jacques van der Borght*; on the right and left, Dangerous sleep and Pastoral scene, after *Boucher* (Gobelins; 1764-70). On the window-wall, The swoon of Armida, after *Coypel* (Gobelins; 1739).

In the small rooms at either end: Autumn, or the Triumph of Bacchus, and Summer, or the Triumph of Ceres (Gobelins; 1736-49), after paintings by *Mignard* destroyed with the palace of St-Cloud (p. 340).

Farther W. the Av. du Président-Wilson crosses the **Place d'Iéna.** A bronze equestrian statue of *George Washington* (1732-99), by Daniel French, was erected here in 1900 by the women of America in gratitude for French aid during the War of Independence.

The Musée Galliéra and Musée Guimet are served by the *Métro* (Line 9; 'Iéna' station), *Omnibuses* B, AC and AH, and *Tramways* 12 and 19.

The ***Musée Guimet** (Pl. R, 12; *I*), a building on the N. side of the Place d'Iéna, with a domed rotunda at the angle, contains the collections presented to the state in 1885 by Emile Guimet of Lyons (d. 1918), consisting of a large number of Chinese, Japanese, and Indian objects of art (mostly connected with religion) and a few Egyptian antiquities. The museum is open daily, except Mon., from 12 to 4 or 5; adm. 1 fr., free on Sun. and Thursdays. Guide to the Buddhist section, by Joseph Hackin, the curator (1923), 10 fr. Sticks and umbrellas must be given up (no fee). Many of the rooms are temporarily closed for re-arrangement.

Ground Floor. Straight on is the staircase to the first floor (p. 231); on the right and left are galleries named after the streets which they face.

The Rotunda, or vestibule, and the Galerie d'Iéna, to the right, contain excellent Khmer sculptures from Cambodia (comp. p. 234): statues and heads of Buddha, Siva, Vishnu, Bodhisattva, etc. Photographs of the temples at Angkor Thom and Angkor Wat.

Galerie Boissière (to the left). Rooms I and II contain **Chinese Ceramics*, arranged by dynasties (mostly Ming, 1368-1643, and reign of K'ang-hsi, 1662-1722) or colours (céladon, sea-green, the oldest; 'bleu fouetté'; 'blanc de Chine'; 'noir miroir', black and gold; etc.). In the central case in the 2nd room, imperial pieces (18th cent.); on the left, porcelain made for the European market. — Room III. **Japanese Ceramics and Bronzes*, arranged according to provinces and artists. On the right, pottery of the Koropok-guru, aboriginal inhabitants of Japan. The rest of the room mostly contains porcelain of the 19th cent.; in Case 2 (l.), articles used in serving tea ('cha-no-yu'), a ceremony regulated since the 16th cent. by a strict ritual (in the middle, the 'cha-jin' or master of the ceremonies). In the centre are a large bronze temple lantern and a large lacquered porcelain vase. Farther on, in the centre, is a reliquary ('to' or 'dagoba') of the 16th cent.; old and modern porcelain and faience from various provinces. In Cases 14 and 15, old and modern Banko

and Raku faience. In Case 19, Bizen stoneware (bronze-coloured). In Case 20, modern faience from Kyoto. In Case 21, Faience by Ninsei (17th cent.). In Case 22, Satsuma ware. — Room IV. Porcelain and faience from various provinces. In the central cases, a collection of 'kogos' (perfume-boxes).

We cross a rotunda (closed at present) to enter the GALERIE DU SIAM ET DU CAMBODGE, containing antiquities and models of buildings in Siam and Cambodia. — In the COURTYARD (no adm.) is a cast of the Great Tope or Stupa at Sanchi, one of the oldest Buddhist monuments in India.

First Floor. The arrangements are similar to those of the ground-floor. The oriental paintings in the rooms are by F. Régamey. The rotunda contains a LIBRARY.

GALERIE D'IÉNA. *Indian Religions. Hinduism* sees in the triad Brahma, Vishnu, and Siva the creating, preserving, and destroying principles of the universe, but splits up into three sects according as one or the other of these deities is favoured. Other inferior deities also are venerated. Room I. In front, on the left, is a recumbent bronze figure of Vishnu. On the left wall, eighteen wooden panels from the chariot of Vishnu-Sarangapani. In Cases 2 and 3, Vishnu and his consort Lakshmi, goddess of beauty and happiness. In Case 4, Siva and his wife, the abominable Durga or Kali. By the window, models of temples. In the centre, a bronze statue of Lakshmi (16th cent.). — Room II. 1st Bay. Opposite the entrance, a bronze *Statue of Siva. In Case 8, Ganesha, god of wisdom, with an elephant's head and four arms. In Case 9, small Javanese bronzes. In Case 11, small Græco-Indian sculptures and bas-reliefs. Case 12 is devoted to *Jainism* and *Buddhism*, two sects of Brahminism founded in the 6th cent. B.C. by Mahavira ('the great hero') and Buddha ('the enlightened'). Buddha is represented standing, seated, or recumbent, i.e. preaching, meditating, or having attained Nirvana (eternal rest). — 2nd Bay. In front is an interesting bronze figure of Krishna (Vishnu) from Pondicherry. Case 14, on the left, illustrates the *Lamaism* of Tibet, where Buddhism, introduced in the 7th cent. A.D., absorbed the native demon-worship, took ridiculous forms (praying flags and wheels), and developed into a rigidly organized hierarchy. — 3rd Bay. *Chinese Religions.* By the entrance, a carved wooden statue of the god of alchemy. In Cases 22-26, *Taoism*, a pantheistic nature-worship widely spread among the lower classes. The bronze and boxwood statuettes are of artistic merit, especially the eleven boxwood *Statuettes of the 18th cent. in Case 24. The collection of Chinese coins includes the bell-shaped coins, some of which are said to date from the 23rd cent. B.C. In Case 27, *Confucianism*, the doctrine of Confucius (551-479 B.C.), which demands a lofty morality in human intercourse and enjoins ancestor-worship. — The SALLE EDOUARD

Chavannes contains photographs of French excavations in N. and W. China. The reproductions of the fabulous monsters on the imperial tombs (2nd-7th cent.) are interesting. In a case on the right of the entrance are casts of metal mirrors in the imperial palace at Mukden.

The Galerie sur Cour, adjacent on the left, contains objects from *Indo-China*, mostly of a religious nature: statues, statuettes, musical instruments, MSS., and books. Bay I. Cambodia (mixed Brahminism and Buddhism), Burma, and Siam (pure Buddhism). In a glass-case by the entrance, an ivory model presented to Louis XV. by the Emperor Ch'ien-lúng of China. — Bays II and III. Annam and Tongking (mixed Taoism and Buddhism). Models of temples, marionettes used in mystery plays. — In the following Rotunda (Salle Bacot) are beautiful Tibetan paintings on silk.

The Galerie Boissière is devoted to *Japanese Religions*. The oldest is *Shintoism*, the worship of the heavenly bodies as the seat of godhead and the veneration of men of merit who have been raised to the rank of the gods ('Kami'); no representation of the gods is tolerated in the temples. In the 6th cent. A.D. *Buddhism* was introduced from China and in 1623 it became the state religion, although Shintoism still held its own. Our description begins at the other end of the gallery. Room I. Richly decorated statue of Ida Ten, god of prayer and peace. Statuettes of Buddha and priests' vestments. Two statues of the god of tourists. — Room II. Model of a 'mandara' or pantheon, with twenty-three figures in three groups (in the centre, Dainichi Nyorai, the most perfect and eternal Buddha, surrounded by eight other Buddhas). Perfume-burners, urns, gongs, and a recumbent statue of Buddha. By the walls, statues and statuettes representing the hours of the day and the signs of the zodiac. — Room III. Various statuettes, some of great interest: in Case 14, humorous statuettes, e.g. an *Aged devil as a monk, bell-bearers with long legs, and the fox as a priest. — Room IV. Statues of priests and of Buddha; temple lanterns. At the back, bronze statues of the 18th cent., including the philosopher as a beggar, with a flag in his mouth bearing a representation of his soul. Large wall-paintings from temples. — The Salle Pelliot, on the right, contains sculptures and paintings from Tuen-Huang (Eastern Turkestan).

Second Floor. Rotunda. Oriental scenes, painted by Régamey. Here are shown the *Antiquities excavated in 1895-1903 in the necropolis at *Antinoë* or *Antinoupolis* in Egypt, a town built by Hadrian in A.D. 130 by the spot where his favourite Antinous (p. 101) drowned himself. By the entrance, the mummy of Thais, a Greek woman, in her finest dress, with tiny gold-embroidered shoes, and objects found in her sarcophagus; mummy of the anchorite Serapion, with iron rings on his arms, legs, and waist. By the entrance and to the right,

farther on, mummy-cloths with portraits, excellently preserved and in execution not unlike modern art; relief-masks from sarcophagi; early-Christian textiles; head of an anchorite. On the street-side of the rotunda are Egyptian, Roman, and Byzantine antiquities, including, in Case 9, two 'white mummies' (i.e. dried, but not embalmed or soaked in bitumen): on the left, a Christian woman; on the right, a woman named Leukyone, with inlaid eyes and, by her side, twelve little figures of gods of the Isis cult and amulets.

Galerie d'Iéna. *Japan and China.* Bays I and II. Japanese paintings. In Cases 33 and 34, a collection of sword guards. Carbine (16th cent.), travelling-trunk, articles in lacquer, and musical instruments. — Bays III and IV. Chinese ornaments, many of jade (a stone highly prized by the Chinese) and some looted from the Summer Palace. In the centre, objects in jade, rock crystal, and other hard stones. On the left, bronzes. Between the two bays, a faience statuette of a man reading (14th cent.). By the 1st window on the left of the 4th bay, a brown-lacquered, richly decorated table (Chinese, 15th cent.). In the glass cases, mandarins' sceptres.

Galerie Bossière. *Egyptian Antiquities.* Rooms I and II. Coffins, mummies, and articles found in tombs. Copies of tomb-paintings (3rd millennium B.C.); canopic vases (p. 107), religious and toilet articles, clasps, mirrors; bronze statuettes and images of the gods. — Room III. In front, Osiris on his funeral couch (cast of the original at Cairo); objects found in the necropolis at Abydos. — Room IV illustrates the cult of Isis; statuettes of Alexandrine deities, especially Horus. The case to the left of the window contains objects connected with the Isis cult, found in the Rhone valley.

A little to the N. of the Place d'Iéna the Avenue d'Iéna passes the **Place des Etats-Unis** (Pl. R, 12; *I*), with a monument unveiled on July 4th, 1923, to the *American Volunteers* who died while serving in the French ranks during the Great War (in the Foreign Legion, Escadrille Lafayette, and American Field Service). At the sides are verses by Alan Seeger, whose name appears among the list of the killed at the back. The sculptures are by Jean Boucher, the design of the monument by Victor Lesage and Charles Miltgen. At the other end of the square is a fine bronze group of *La Fayette and Washington*, by A. Bartholdi (1890), presented to Paris in 1895 by Joseph Pulitzer, proprietor of the 'New York World', in memory of the part played by France in the American War of Independence (comp. p. 66). In the centre of the gardens is a bust (by R. Bertrand-Boutée; 1910) of *Horace Wells*, of Hartford, Conn., the dentist who first used 'laughing gas' as an anæsthetic. — No. 7 in the Rue Auguste-Vacquerie, to the right of the Av. d'Iéna, farther on, is the *English Church* (St. George's; p. 44), built in 1887-89 at the expense of Sir Richard Wallace (p. 77) and others.

The Av. du Président-Wilson ends at the **Place du Trocadéro** (Pl. R, 9, 8; *I*), which derives its name from one of the forts of Cadiz captured by the French in 1823.

'Trocadéro' station of the *Métro* (Lines 5 & 9), see Appx., p. 34, 36. *Omnibuses* and *Tramways*, see Appx., p. 61.

The **Palais du Trocadéro** (Pl. R, 8; *I*), an imposing building in the Oriental style, designed by Davioud and Bourdais for the Exhibition of 1878, turns its chief front towards the Seine and the Champ-de-Mars. The central part, a circular edifice flanked with two minarets 230 ft. high, contains a huge hall with 6000 seats and a large organ (Théâtre National Populaire, see p. 33; concerts, see p. 36) and (on the 1st floor) the ethnographical museum. A lift (in summer only) ascends the N.E. tower (superb view, best in the evening). The dome is surmounted by a colossal statue of Fame, by Mercié. The building is flanked with two curved wings, ending in pavilions 383 yds. apart, and containing a fine collection of casts and also the Musée Cambodgien. These two museums are entered from the Place du Trocadéro.

The ***Musée de Soulpture Comparée** or *Museum of Casts*, in the N.E. and part of the S.W. wing, founded on the initiative of Viollet-le-Duc in 1882, is open daily from 10 to 4 or 5, except Mon. and holidays and before 1 p.m. on Tues.; adm. 50c. to each wing, free on Sun. and after 12 o'clock on Thurs. The casts, mostly of mediæval and Renaissance works, are judiciously chosen and carefully executed. They are arranged chronologically and afford an excellent survey of the development of Romanesque and Gothic sculpture in France. Director, Camille Enlart. Illustrated catalogue (1921), 3 fr. Each cast is labelled.

The **Musée Cambodgien et Indo-Chinois** is in the S.W. wing of the palace, beyond the Sculpture Comparée, through which it is entered (no extra charge). This collection, organized by Louis Delaporte since 1873, consists mainly of casts and copies of monuments of the Khmers, the ancient inhabitants of Cambodia; there are also several original sculptures. The art of the Khmers attained its zenith between the 6th and the 11th century. Though fantastic in conception, their ideas of art were not without grandeur. Their subjects were taken chiefly from the animal and vegetable kingdoms, the 'naga', a colossal hydra with seven heads, the three-headed elephant, and the lion being the favourite motives.

Room I. At the end of the room is reproduced the entrance to a Khmer sanctuary, with a statue of Brahma in the middle. Right wall, false door from Prah Kou (9th cent.), flanked with 'apsaras' or deified bayaderes; farther on, a Brahmin deity seated on the seven-headed 'naga' (see above; from Prakhan). In the centre, turret from the temple of Baion at Angkor Thom, adorned with the quadruple face of Brahma. Left wall, by the entrance, execution of a condemned man by an elephant, bas-relief; false door from Me Baune. — Room II. Glass-case to the left: ancient helmet from Pnom-penh; antique Khmer statuettes; funeral vases

and urns from Angkor. Farther on, main entrance to the temple of Angkor Wat. Next case: small bronzes; silver plaquettes with reliefs of Buddha. Back-wall, reconstruction of a gallery (in colours) from the sanctuary of Angkor Wat. To the right, bas-reliefs from Angkor Wat. — Room III. Continuation of the Angkor Wat gallery. Between the entrances, on the left, a relief of a royal barge. A large glass-case on the right contains a *Model of the temple of Baion, painted and gilded, on a scale of 1:100. — The Sous-Sol (basement) contains large sculptures from Cambodia and Java.

The **Musée Ethnographique** is on the first floor of the central block and is open free on Sun., Tues., and Thurs. from 12 to 4 or 5. It is reached by the staircases opposite the entrances to the Musée de Sculpture Comparée. The exhibits are labelled. Curator, Dr. René Verneau.

Our description starts at the top of the N.E. staircase. 1st Vestibule. Casts of sculptures from Santa Lucia Cosumalhuapa (Honduras); Indian hut from Tierra del Fuego; objects from *Africa*, figures of natives, models, etc. — Room to the left of the staircase, or on the right as we return: *Africa*. Great variety of objects from N. (Algeria, Tunis), S., and Central Africa. In the centre, plans in relief of Algerian tombs and of a subterranean palace in Tunis; curious statues of three kings of Dahomey and a deity of Whydah. — A staircase ascends from this room to the *Salle d'Océanie* on the 2nd floor: Busts and figures of natives, idols, hut-poles, weapons, etc.; sarcophagus in carved wood from New Zealand; Buddhist statuettes from the Malay peninsula; marionettes from Java; masks, fetishes, child's coffin, carved wood from New Caledonia.

Galleries opposite (or on the right as we arrive): *America*. Side-gallery on the left: Canoe used by Indians on the Orinoco; figures of male and female Indians; casts of carved altar-stones from Honduras; fabrics, utensils, vases, etc. — Main gallery. 1st Bay: Indian tribal figures, weapons, etc., from the Guianas. The three following bays are devoted to mummies, vases, and other objects from Peru and Ecuador. 5th Bay: Similar objects from Venezuela, Colombia, and Central America. 6th Bay: Sculptures, flints, and bronze axes from Mexico. In the centre, facsimile of a Mexican MS. (Codex Vaticanus). 7th Bay: Mexican antiquities continued, notably a curious terracotta statue of a Toltec divinity with pastillage decoration. 8th Bay: Flints, weapons, and vases from New Mexico, California, etc. 9th Bay: Figures, textiles, etc., of American and Canadian Indians.

2nd Vestibule: *Europe*. Curiosities from Italy, Greece, Spain, Galicia, Serbia, Germany, Albania, Bulgaria, Bosnia, Rumania, Hungary, Norway, Lapland, Iceland. — A large Room at the end of the vestibule contains objects from Russia, Russian Turkestan, and Siberia, and a Swiss chalet. — Room beyond the vestibule, near the staircase: *France*. *Costumes, ornaments, and implements. By the walls: Breton, Auvergne, and Burgundian interiors; group from the Franche-Comté. In the centre: woman of the Aube; groups from Normandy, the Pyrenees, and the Alpes-Maritimes; collection of dolls dressed in national costumes.

Staircase on this side: Objects from Turkey, Portugal, the Balearic Isles (cyclopean monuments); below, objects from Labrador, Alaska, and Greenland; Eskimos; prehistoric groups.

The Parc du Trocadéro slopes down from the palace to the Seine. From a terrace adjoining the main building falls a cascade. On the balcony of the terrace are six statues: Europe by Schœnewerk, Asia by Falguière, Africa by Delaplanche, N. America by Hiolle, S. America by A. Millet, and Oceania by M. Moreau. Right and left of the cascade: Water, by Cavelier, and Air, by Thomas. The water

is collected in a basin 197 ft. in diameter, flanked with a bull, a horse, a rhinoceros, and an elephant, by Cain, Rouillard, Jacquemart, and Frémiet. — In the E. part of the grounds is an interesting fresh-water *Aquarium* (Pl. R, 8; *I*), open free daily, except Mon., 10-4.

Below the Trocadéro the Seine is crossed by the **Pont d'Iéna** (Pl. R, 8; *I*), built in 1806-13 in memory of the victory of Napoleon over the Prussians at Jena (1806). It is adorned with eagles by Barye and with four colossal horse-tamers (Greek, Roman, Gaul, and Arab). — On the left bank lies the Champ-de-Mars (p. 311), with the Eiffel Tower.

The Avenue Malakoff runs N. from the Place du Trocadéro, crossing the Av. Victor-Hugo (p. 72) at the *Place Victor-Hugo* (Pl. R, 9, *I*; Métro, see Appx., p. 32), which contains a large monument to *Victor Hugo* (1802-85), by E. Barrias (1902). The site of the house in the Av. Victor-Hugo (then Av. d'Eylau) in which he died is now occupied by No. 124 (tablet and relief-portrait).

The **Passy** quarter, connected with the left bank by the Pont de Passy (p. 237; Métro) and Pont de Grenelle (p. 238), extends from the Trocadéro to the fortifications. Its healthy situation, on high ground overlooking the river and near the Bois de Boulogne, makes it a favourite place of residence. Once a semi-rural suburb of villas with large gardens, much affected by artists and men of letters, it is now mostly composed of handsome villas and apartment houses, with a large Anglo-American element among the residents.

The shady Avenue Henri-Martin (Pl. R, 8, 9, 6) leads from the Trocadéro to the Bois de Boulogne (c. 1 M.). To the left, at the beginning of the avenue, lies the *Cemetery* of Passy (Pl. R, 8, *I*; entrance, 2 Rue des Réservoirs), containing the mausoleum (designed by Bastien-Lepage; right of the entrance) of the painters Edouard Manet (1832-83) and Marie Bashkirtseff (1860-84) and the grave of the actress Réjane (1857-1920; near the end of the 2nd walk to the right). Farther on, in front of the *Lycée Janson-de-Sailly* (Pl. R, 9, 6), is a monument to *Eugène Manuel* (1823-1901), author of 'Pages Intimes', by Gustave Michel (1908). At the junction of the avenue with the Rue de la Pompe are a Métro station (Line 9; Appx., p. 36) and, on the left, the *Mairie of the 16th Arrondissement* (Passy). Farther on, to the right, is the Square Lamartine, with a bronze statue, by Marquet de Vasselot (1886), of the poet *Lamartine* (1790-1869), who died at a villa in the Av. Henri-Martin (pulled down; tablet on Nos. 109-111), and the monument of *Benjamin Godard* (1849-95), the composer, a marble bust with bronze figures of Tasso and Eleonora d'Este, by J. B. Champeil (1906). In the same square is an artesian well (covered). A little farther on, at the junction of the Av. Henri-Martin with the Av. Victor-Hugo, is the

'Avenue Henri-Martin' station of the Ceinture (Pl. R, 6; Appx., p. 63), junction for the Champ-de-Mars line (see p. 27).

The *Porte de la Muette* (Pl. R, 5), at the end of the Av. Henri-Martin, is one of the chief entrances to the Bois de Boulogne (p. 239). To the left is the park of *La Muette* (Pl. R, 5), now divided up among the gardens of luxurious villas. What is left of its château may be seen from the Boul. Emile-Augier.

La Muette, founded by Charles IX., was once a hunting-lodge ('La Meute'). About 1720 Philippe d'Orléans, the regent, built a one-storied house here for his daughter, the Duchesse de Berry, who made it famous by her 'après dîners de la Muette'. Mme. de Pompadour next lived here; in 1764 Louis XV. caused the château to be rebuilt, and Louis XVI. often resided in it. On Nov. 21st, 1783, Pilâtre de Rozier, in the presence of the court, made the first balloon-ascent from here in Montgolfier's balloon.

Adjacent, on the S.W., is the *Ranelagh*, a triangular lawn, with a café and a bandstand, once the site of a club founded in 1774 on the model of its London namesake, and famous for its balls. The monument of *Jean de La Fontaine* (1621-95), with his bust, a statue of Fame, and figures of animals, in bronze, is by J. Dumilâtre.

Close by are the 'Muette' and 'Ranelagh' stations on Line 9 of the Métro (Appx., p. 36).

Opposite the S.W. wing of the Trocadéro, at the beginning of the Rue Franklin (Pl. R, 8; *I*), is a monument to *Benjamin Franklin* (1706-90), minister plenipotentiary to the court of Louis XVI. in 1778-85, "le sage que deux mondes réclament" (Mirabeau). The seated bronze statue is by John J. Boyle of Philadelphia (1898) and was presented in 1906 by John H. Harjes, the banker. On the pedestal are reliefs by F. Brou: Signature of the treaty of Versailles (1783; p. 345), and Reception of Franklin at court in 1778. The Rue Franklin leads to the Boul. Delessert, and is then continued by the Rue de l'Alboni, which crosses the square of that name ('Passy' station of the Métro, see Appx., p. 34).

The Rue de Passy, the main street of Passy, runs W. from the Boul. Delessert to the Ranelagh (see above). On the right is the Rue Vital (Pl. R, 5), where Henri Martin, the historian (1810-83), died at No. 38 (tablet).

A building in the courtyard of No. 47 in the Rue Raynouard (which also starts from the Boul. Delessert) was the home of Balzac from 1842 to 1848 (portrait-medallion) and contains the *Musée Balzac* (open daily, except Mon., from 1 to 5; adm. 1 fr.; closed in Aug.). The house at the corner of the Rue Raynouard and Rue Singer (Pl. R, 5; inscription and portrait-medallion) occupies the site of a pavilion of the Hôtel de Valentinois, the residence of Benjamin Franklin (see above). On it he placed the first lightning-conductor ever made in France.

The **Pont de Passy** (Pl. R, 8; *I*), built in 1903-6, to which the Rue de l'Alboni descends, has two stories, the upper forming a viaduct of the Métro (Line 5; Appx., p. 34). The bridge is adorned with colossal statues, reliefs, and four fine groups by G. Michel: the 'Ironworkers of Industrial France' and the 'Boatmen of the Seine' (p. 277). In line with the bridge is the Boul. de Grenelle on the opposite bank, and near it lies the Champ-de-Mars (p. 311).

The centre of the bridge rests on the N.E. end of the long *Allée* or *Ile des Cygnes* (Pl. R, 8, 7; *I*), extending to the *Pont de Grenelle* (Pl. R, 4, 7) and crossed also by the viaduct of the Champ-de-Mars railway (p. 27). At the lower end of the island is a reduced copy in bronze of the statue of *Liberty enlightening the World*, by A. Bartholdi, presented by the French Republic to the United States, and erected in 1886 at the entrance of New York Harbour. Steamer piers, see Appx., p. 62.

Auteuil, a quarter to the S.W. of Passy, likewise contains pleasant residences and various 'maisons de retraite' (homes for the aged), the chief of which is the *Institution Ste-Périne* (Pl. R, G, 4). The *Pont Mirabeau* (Pl. R, 4), built in 1895-97, with statues by Injalbert, connects Auteuil with the left bank. At the E. end of the Rue d'Auteuil (Pl. R, 4, 1) is the modern church of *Notre-Dame-d'Auteuil*, in front of which rises the monument (1753) of the chancellor *François d'Aguesseau* (1668-1751). A tablet on No. 2 marks the assumed site of Molière's country-house (1667-73). No. 59 was occupied by Count Rumford (see below) and later by Prince Pierre Bonaparte, who shot the journalist Victor Noir here in 1870. The Rue d'Auteuil ends at the *Porte d'Auteuil* (Pl. R, 1), the S.E. entrance of the Bois de Boulogne (p. 239).

The *Cemetery* of Auteuil (Pl. G, 1) contains many English graves. Gavarni (p. 210) and Charles Gounod (1818-93) are buried on the right and left respectively of the central walk, and near the S.W. corner lies Sir Benjamin Thompson, Count Rumford (1753-1814), a native of North Woburn, Mass., who founded the Royal Institution in London and was called by Gibbon 'Mr. Secretary-Colonel-Admiral-Philosopher Thompson'. His tomb was damaged by a shell during the Commune (May 1871) and was restored in 1876 at the expense of Harvard University.

To the S.W. of the Porte d'Auteuil, on the S. margin of the Bois, is the **Fleuriste Municipal**, or *Etablissement Horticole de la Ville de Paris* (Pl. R, 1), which supplies the plants for the public gardens of Paris. It is open daily, 1-6, in May, when the azaleas are in flower; at other times by ticket from the Direction des Services d'Architecture, des Promenades et Plantations, 98 Quai de la Rapée. In the Avenue Victor-Hugo (comp. the adjoining Plan) is the *Institut Marey*, an international institute of physiology.

At the Porte d'Auteuil (Métro station, Line 8, see Appx., p. 36; Ceinture station 'Auteuil-Boulogne', see Appx., p. 63) begins the *Viaduc d'Auteuil*, $1^1/_4$ M. long, with 234 arches. It ends in the grand ***Pont d'Auteuil** (Pl. G, 4), the lowest of the Paris bridges across the Seine, where the railway-bridge runs above two carriage-roads. — In Auteuil, on the right bank, is the 'Point-du-Jour' station of the Ceinture (Appx., p. 63); steamer-pier, see Appx., p. 62. On the left bank is the 'Javel' station of the Ligne des Moulineaux (p. 335).

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COURBEVOIE
Avenue de la Défense de Paris
Pierrefitte
Paris
Pont de Neuilly
Avenue de Neuilly
NEUILLY
Neuilly
St Germain
Jardin d'Acclimatation
St JAMES
Temple protes.
Château de St James
Pte de Neuilly
Pte de St James
Dauphine Sta de l'Av. du Bois de Boulogne
MADRID
Château de Madrid (Restaur.)
Pte de Madrid
Rich Wallace
Pte de Bagatelle
Pte de Puteaux
Pte de la Ferme
Pelouses de Madrid
BOIS
Carrefour du Fond des Lacs
Ste de l'Av. St Martin
Bagatelle
Pelouses de la Croix Catelan
Croix Catelan
Racing Club
Pré Catelan
Théâtre de Verdure
Champ d'Entraînement
Jeu de Polo
Ile de la Folie
Pte de Passy
Magasins et dépôts
Carrefour des Cascades
Rond des Mélèzes
Carrefour de Longchamp
Longchamp
Hippodrome de Longchamp
BOULOGNE
Pelouses de St Cloud
Champ de Courses d'Auteuil
Bute Mortemart
Tribunes
Route de la Seine
Caserne des Gravilliers
Gare d'Auteuil Boulogne
Collections et Pépinières
Etablissement Horticole (Pleurite)
Station physiolog.
Pte de Molitor
Pte de l'Hippodrome
Pte de Boulogne
Pte de Cloud
Prop.té Rothschild
BOULOGNE
Vélodrome
St Cloud-Montretout
Suresnes
Pte de Suresnes
Paris
Montretout
Métro (ligne 8)

12. The Bois de Boulogne.

Métro Stations: *Porte Maillot*, terminus of Line 1; *Porte Dauphine*, terminus of Line 2; *Porte d'Auteuil*, on Line 8; *Rue de la Pompe*, *Chaussée de la Muette*, and *Rue du Ranelagh*, on Line 9. See Appx., pp. 31, 32, 36. — Omnibuses and Tramways, see Appx., p. 59. — Ceinture Stations (Appx., p. 63): *Neuilly*, at Porte Maillot (see below); *Avenue du Bois de Boulogne*, at Porte Dauphine (see below); *Avenue Henri-Martin* (p. 236); *Passy*, near La Muette (p. 237); *Auteuil-Boulogne*, near the Porte d'Auteuil (p. 238).

The Chemin de Fer du Bois-de-Boulogne, electric tramway No. 44 (fares, see Appx., p. 48), skirts the Bois from N. to W., starting from the Porte Maillot, and passing the Porte de Bagatelle, about $^1/_2$ M. from the château (p. 241); it crosses the Seine at the Porte de Suresnes, traverses Suresnes (p. 342), and ends at St-Cloud-Montretout (p. 335). — Steamers (Appx., p. 62) to Suresnes, which is $^1/_2$ M. from the Grande Cascade (p. 240) and 1 M. from the Lac Inférieur (p. 240).

Restaurants, see pp. 15, 19.

A visit to the chief points in the Bois takes 2-3 hrs.

The two chief entrances to the Bois are the *Porte Maillot* (Pl. B, 6, 9; so named from the 'Jeu de Mail' played here in the 18th cent., comp. 'The Mall' in London), at the beginning of Neuilly (p. 226), and the *Porte Dauphine* (Pl. R, 6), at the end of the Av. du Bois-de-Boulogne (see below). Among other entrances from the city are the *Porte de la Muette* (p. 237), nearest the Trocadéro, and the *Porte d'Auteuil* (p. 238).

The *Avenue du Bois-de-Boulogne (Pl. B, R, 9, 6), leading from the Etoile to the Porte Dauphine, is the usual route for motor-cars and walkers from the Champs-Elysées. It was laid out in 1854, and at first named 'Avenue de l'Impératrice' in honour of the young Empress Eugénie; it is $^3/_4$ M. long and in all 131 yds. broad. To the right, near the beginning of the avenue, is a monument to *Adolphe Alphand* (1817-91; p. xxxi), the creator of the modern Bois, by Dalou (1899); on the pedestal are Dalou himself and the painter Roll, Alphand's fellow-workers. At the corner of the Av. Malakoff was the house (pulled down; site now occupied by No. 105) of Dr. Thomas W. Evans, the American dentist, where the Empress Eugénie spent the night of Sept. 4th, 1870, in her flight from the Tuileries (p. 65) to Deauville and England. — At No. 59 is the *Musée D'Ennery* (Pl. R, 9; open free on Tues., Thurs., and Sun. 1-4 or 5; closed in Aug.), the mansion of the dramatist of that name (1811-99), bequeathed by him to the state. The collections comprise Chinese and Japanese statuettes, vases, ivories, and lacquer (for the most part export ware, of little value). — No. 5 in the Villa Saïd (Pl. B, 6, 9), opposite, is the residence of Anatole France, and No. 24, Square du Bois de Boulogne, was the home of Claude Debussy, the composer (1862-1918). — The Ceinture station 'Avenue du Bois de Boulogne', at the Porte Dauphine, on the left, is frequently used for the state visits of foreign sovereigns to Paris.

The ***Bois de Boulogne** (Pl. B, 6, 3; R, 6, 3, 2, 1), or simply 'Le Bois', is a beautiful park of 2115 acres, bounded by the fortifications of Paris on the E., the Seine on the W., Boulogne (p. 340) on the S., and Neuilly (p. 226) on the N. It is a relic of the old *Forêt de Rouvray* ('roveretum', oak-forest), which covered nearly the whole peninsula formed here by the loop of the Seine. Princely mansions, like the châteaux of Madrid (p. 241), La Muette (p. 237), Bagatelle (p. 241), and the famous Abbaye de Longchamp (p. 241), fringed its borders, but the forest was neglected, and was the resort of robbers and duellists. In 1853 it was presented by the state to the city, the latter undertaking to reclaim and maintain it. It was accordingly converted, at a cost of 5,500,000 fr., into the present superb park, the favourite promenade of the Parisians. The Bois is most frequented in the afternoon from 3 or 4 o'clock onwards; it should be avoided after dark.

Just before entering the Bois by the Porte Maillot (p. 239) we observe a monument erected in 1907 to *Emile Levassor* (d. 1897), engineer and builder of motor-cars, consisting of a marble relief by C. Lefebvre, after J. Dalou, with a lofty column on each side. Behind it is the terminus of the Chemin de Fer du Bois-de-Boulogne (p. 239). The broad Allée de Longchamp leads straight from the gate to the racecourse (p. 241; $2^1/_4$ M.). On the right, at the beginning of this avenue, is a pond, the *Mare d'Armenonville*, with the pavilion of that name (restaurant, p. 15).

The broad Route de Suresnes begins at the Porte Dauphine (p. 239), passes the Pavillon Dauphine on the right (p. 19), and leads to the Carrefour du Bout-des-Lacs ($^1/_3$ M.), one of the prettiest points in the Bois. It lies to the N. of two artificial lakes, the *Lac Inférieur* and *Lac Supérieur*, which are fed by the Canal de l'Ourcq (p. 243) and the artesian well of Passy (p. 236). Near the carrefour are boats for hire. Between the lakes is the Carrefour des Cascades. In the Lac Inférieur are two islands, on the N. of which is the Chalet des Iles, a café-restaurant (p. 19; ferry from the E. bank).

To the W. of the Lac Inférieur are the sports ground of the *Racing-Club* (p. 38) and the *Pré-Catelan*, an enclosure with a restaurant (p. 15) and an open-air theatre. Beyond is the Carrefour de la Croix-Catelan, with a stone pyramid of the 18th cent replacing a still more ancient cross. — At the S. end of the Lac Supérieur is the *Butte Mortemart*, formed of earth from the lake-beds and adjoining the *Auteuil Racecourse* (p. 36); fine view of Boulogne and St-Cloud.

We return to the Carrefour des Cascades (see above) and follow the Avenue de l'Hippodrome to the left, or the pleasanter Route de la Vierge-des-Berceaux. We cross the broad Allée de la Reine-Marguerite, leading N. to the Porte de Madrid (p. 241), and reach (1 M.) the Carrefour de Longchamp, where the *Grande Cascade*

issues from an artificial grotto and falls 23 ft. into a large pool (restaurant, see p. 19). Straight on, to the W., within private grounds, rise the mill and two towers of the old *Abbaye de Longchamp*, founded in 1256 by Isabelle de France, sister of St. Louis, and notorious at the end of the 18th cent. for the fashionable and extravagant revels held here at the 'sacred concerts' during Holy Week. To the S. is the *Hippodrome de Longchamp*, the chief racecourse of Paris (see p. 37), used also for the military reviews on July 14th (discontinued of late years). To the N.W. of the racecourse are the polo ground of the *Société du Polo* and the Restaurant de l'Ermitage de Longchamp (p. 19). Near the bridge of Suresnes is a station of the Chemin de Fer du Bois-de-Boulogne (p. 239).

The Route de Neuilly, which leads N. from the Carrefour de Longchamp, parallel with the Allée de la Reine-Marguerite, passes the park of the little château of ***Bagatelle,** which was built in 1780 in 64 days at a cost of 3,000,000 fr. by the Comte d'Artois (Charles X.) in consequence of a wager with Marie Antoinette. The architect was F. J. Bélanger. The Duc de Berry resided here later. After the revolution of 1830 it was bought by the Marquis of Hertford (p. 77), part of whose art collection was housed here. It then belonged successively to Sir Richard Wallace, Lady Wallace, and Sir John Murray Scott, from whom it was bought by the city in 1904 for 6,500,000 fr. The park, with its lovely lawns and gardens (roses and water-lilies), was laid out for Lord Hertford by a landscape-gardener named Blaikeley and is always open to the public. There is a café ('Goûter de Bagatelle') and a 'laiterie' (cows milked daily at 4 p.m.). The château is usually closed, except when exhibitions are being held. — The S.W. part of Neuilly (p. 226), adjoining this side of the Bois, is known as **Madrid,** a name derived from a château (demolished in 1793) built by Francis I. after his return from captivity in Spain. The modern *Château de Madrid* is a hotel-restaurant (pp. 3, 15; fashionable for tea) built in 1910. The Boulevard Richard-Wallace crosses the Seine (here divided into two branches by the Ile de Puteaux) and leads to Puteaux (p. 334).

A road, skirting the Jardin d'Acclimatation, leads from the Porte Maillot to the *Porte de Madrid*, at the N. end of the Allée de la Reine-Marguerite. Near the Porte de Madrid are an enclosure called *Les Acacias* (skating and pigeon-shooting club) and the *Mare de St-James*.

The **Jardin d'Acclimatation,** which occupies 50 acres at the N.W. angle of the Bois de Boulogne, was founded by a company in 1854 in order to acclimatize foreign plants and animals. Not having yet recovered from the War, it is at present somewhat neglected and there are very few animals. It is open daily from 9 a.m. to 7 p.m. (houses till 6 p.m.), in winter till dusk; adm. 1 fr.

Visitors from the city mostly use the *Métro* to the Porte Maillot or Porte Dauphine stations (Lines 1 or 2; Appx., pp. 31, 32). From the Porte Maillot to the gardens is nearly $^1/_2$ M.; we may use either the *Chemin de Fer du Bois de Boulogne* (p. 239; 20 or 15 c.) to the Porte des Sablons, or the *Petit Tramway*, which lands its passengers inside the gardens (50 c., in summer 75 c.).

The main entrance is on the E. side, near the Porte des Sablons (Pl. B, 6), a walk of 10 min. from the Porte Maillot or the Porte Dauphine (p. 239). The numbers in the following itinerary refer to the map of the Bois de Boulogne (p. 239).

We first enter a fine avenue, which runs round the garden, and then follow it to the right. On the left of the entrance are the Palais d'Hiver (Pl. 15, 14), which includes the *Palmarium* (palm house) and a large hall in which concerts and matinées are sometimes given in winter. Adjacent is a café-restaurant (p. 19).

Opposite, or to the right as we enter, are two small hothouses, the offices (Pl. 1), a small *Museum* of hunting and fishing (Pl. 2), an exhibition hall, and the *Galerie des Hamadryas* (baboons; also parrots, etc.). Farther on, to the right, are fox-burrows and the *Singerie* (winter monkey-house; Pl. 3).

To the left are the *Birds* (cranes, storks, flamingoes, herons, ostriches, cassowaries, marabouts; pheasants, aquatic birds, and pigeons).

To the right of the walk is the *Faisanderie* (Pl. 4), containing other birds besides pheasants; in front of it is a statue of the naturalist *L. J. M. Daubenton* (1716-99), by Godin. On the left, the alpacas, antelopes, llamas, yaks, and various kinds of foreign goats. On the right, the *Poulerie* (poultry house; Pl. 5).

On the W. side of the garden, at the end of the path from the N.W. entrance, are the *Ecuries* (Pl. 6) and the paddocks connected with them, containing all kinds of trained quadrupeds. A great delight to children here is a ride on an elephant or a dromedary, or a drive in a car drawn by ostriches, llamas, etc. ($^1/_2$-1 fr.).

Farther on are the quaggas, zebras, giraffes, etc. Next, to the left, are antelopes, kangaroos, and llamas; and, on the right, the reindeer and the cow-shed. To the left are the basin of the *Otaries*, or sea-lions (Pl. 8), which are fed at 3 p.m.; then a rocky enclosure for chamois and mouflon (Pl. 9), and beyond it other antelopes, llamas, and alpacas. To the right are the *Laiterie*, or dairy, the *Lion House*, and a café-buffet (Pl. 11; closed in winter). Farther on we pass deer-enclosures, on the left, and the extensive *Dog Kennels* (Pl. 13), on the right.

13. North-Eastern Quarters.

The quickest route to the Buttes-Chaumont, the sole point of interest for visitors in this part of Paris, is by Line 2 of the Métro to *Combat* station (Pl. B, 27; Appx., p. 32), 7-8 min. walk from the park, or by Line 7 to *Buttes-Chaumont* station (Appx., p. 35), in the Rue Botzaris (Pl. B, 30), which skirts the S.E. side of the park. — Omnibuses and Tramways, see Appx., p. 60. — The Ceinture (Appx., p. 63) has a station *Belleville-Villette* (Pl. B, 29), barely 5 min. walk from the N. entrance to the park.

The industrial N.E. districts of Paris are intersected by the *Canal St-Martin* (S. end, see p. 182), which, like the *Canal de l'Ourcq* coming from the N.W., leads to the *Bassin de la Villette* (Pl. B, 26, 29). This canal system cuts off the long bend of the Seine to the W. of Paris. In the Rond-Point de la Villette, to the S.W. of the dock, is a rotunda, now occupied by the dock offices and custom-house, a relic of the octroi buildings erected by Ledoux in 1789 (comp. pp. 251, 330).

The Boulevard de la Villette (Pl. B, 26, 27), one of the outer boulevards (p. 212), runs S. from the Rond-Point, passing the *Place du Combat* (Métro station), on the site of the Barrière du Combat, the scene of a struggle with the Allied troops in 1814. Near it stood, from the 13th cent. until 1761, the *Gibet de Montfaucon*, the gallows of Paris. — To the S.W. is the *Hôpital St-Louis* (Pl. B, 27), for skin diseases, founded in the reign of Henri IV. and built in 1607-12; it contains a pathological museum and a statue of Baron de Montyon, the philanthropist (1733-1820; p. 287). The first gas-works in Paris were established in 1818 in an old building (site now occupied by the Ecole Lailler; tablet) of the Hôpital St-Louis, to exploit the invention of Philippe Le Bon (1769-1804).

The Boulevard de la Villette forms the boundary of the 19th Arrondissement (Buttes-Chaumont), which extends N.E. to the fortifications and includes the working-class district of **Belleville.** In front of the Mairie (Pl. B, 29) is a monument to *Jean Macé* (1815-94), founder of the Ligue de l'Enseignement (p. 300), by André Massoulle (1899). Opposite is the main entrance to the Buttes-Chaumont. — To the S. of the park is *St-Jean-Baptiste* (Pl. B, 33), built in the Gothic style by Lassus in 1854-59, with two towers 190 ft. high. A cable-tramway descends hence to the Place de la République (p. 80).

The park of the ***Buttes-Chaumont** (Pl. B, 29, 30), a favourite Sunday afternoon promenade of the working classes, was Haussmann's last great work (p. xxxi), and was skilfully laid out by Alphand and Barillet in 1866-67 on the hills ('buttes', 'calvi montes') and hollows of the old gypsum ('plaster of Paris') quarries. In spite of its artificial origin and restricted area (62 acres), the general effect is quite impressive. During the Commune in 1871, this was

the rebels' last refuge (comp. p. 213). The great attraction of the Buttes-Chaumont is its lake, in which rises a picturesque rocky island 289 ft. in height. The island is reached by a suspension-bridge (at the W. end, the Pavillon du Lac, a café-restaurant), by a higher brick bridge, known as the 'Pont des Suicidés', or by ferry-boat. On the summit is a miniature temple commanding a fine view towards St-Denis and Montmartre. On the path a short distance below is a bronze group, Robbing the eagles' nest, by L. Gossin. Near the S.E. corner of the lake, not far from the 'Pont des Suicidés', is an artificial stalactite grotto, formerly the entrance to the quarries. Around the lake are placed three bronze sculptures: in front of the grotto, The corsair, by P. Ogé; a little to the S.W. of the lake, near an artificial brook, The stepping stones, by C. Lefèvre; on the N., near the entrance opposite the Mairie, The rescue, by Roland. At the S. end of the park is a hill (331 ft.; café-restaurant) affording a view of Paris. At the S. foot of the hill, near the Porte Bolivar, are a 'théâtre de guignol' (p. 70) and a statue of *Jean Paul Marat* (1744-93), the revolutionary, by Baffier; and near the Porte Fessart (Métro station 'Buttes-Chaumont') are 'Time the Leveller', by Captier, and a little to the N.E., at the Carrefour de la Colonne, The wolf-hunter, by Hiolin. — The Ceinture crosses the N.E. end of the park by a cutting and two tunnels.

The **Marché aux Bestiaux** (Pl. B, 31; visitors admitted), the cattle-market of Paris, nearly 54 acres in extent, presents a busy scene, especially on Mon. and Thurs. mornings. The central of the three large pavilions can contain about 5000 oxen, that on the right 2000 calves and 5800 pigs, and that on the left 31,300 sheep.

The **Abattoirs de la Villette** (Pl. B, 28, 31), the chief slaughter-houses of Paris, are separated from the market by the Canal de l'Ourcq (p. 243). They cover an area of 47 acres, and, though they are not public, one may usually walk round. About 1200 bullocks, 500 calves, and 800 sheep are slaughtered here daily, Tues. and Fri. being the busiest days. The separate slaughter-house for pigs (about 1000 daily) is next the fortifications. Near the main entrance to the Abattoirs, in the Av. du Pont-de-Flandre, is the 'Porte de la Villette' station of the Métro (terminus of Line 7bis; see Appx., p. 36).

To the N. of La Villette, beyond the fortifications, is the industrial town of **Aubervilliers** (pop. 40,832), reached by tramway (Appx., p. 61). The old buildings near the Porte d'Aubervilliers were replaced in 1905 by the great *Hôpital Claude-Bernard*, for contagious diseases. — To the E. of Paris, in line with the Av. Jean-Jaurès, lies **Pantin** (pop. 38,975). *Les Lilas* (pop. 14,599) lies on a hill (view).

CIMETIÈRE DU
PÈRE-LACHAISE
1:5000
Mètres
Boulevard de Ménilmontant
Avenue Gambetta
Avenue Circulaire
Avenue Thiers
Avenue Principale
Avenue de l'Ouest
Avenue Peupliers
Porte principale
Porte
Cimet. Israélite
Chapelle
Rue des Amandiers
Rue de la Roquette
Rue des Rigoles
Rue des Murs
Pl. de la Nation (stat. du Métro)
Av. Phil. Auguste (stat. du Métro)

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14. Eastern Quarters.

The chief attraction of the region to the E. of the Boulevards is the cemetery of Père Lachaise. The nearest Métro Stations (Lines 2 and 3; Appx., p. 32) are *Philippe-Auguste*, 270 yds. from the main entrance; *Père-Lachaise*, near the N.W. entrance; and *Martin-Nadaud*, 165 yds. from the N. entrance. — Omnibuses and Tramways, see Appx., p. 60. — There are no good restaurants near the cemetery.

The **Avenue de la République** (Pl. R, 27, 30; Line 3 of the Métro), begun under Napoleon III. and completed in 1877, leads direct from the Place de la République (p. 80) to Père-Lachaise. At the point where it crosses the thoroughfare formed by the Avenue Jules-Ferry (l.) and the Boul. Richard-Lenoir (p. 182; r.) stands a monument to *Charles Floquet* (1828-96), the politician, by Jean Descomps (1909); it then passes the *École Supérieure de Commerce* (1898) and the *Lycée Voltaire*, and ends at the Boul. de Ménilmontant, opposite the N.W. gate of the cemetery (p. 249). At the end of the avenue is the Métro station 'Père-Lachaise', where Lines 2 and 3 intersect (Appx., p. 32). It is, however, better to enter the cemetery by the main gate.

The Boulevard de Ménilmontant (Pl. R, 30, 32) passes the W. side of the cemetery and its main entrance. The 'Philippe-Auguste' station of the Métro (Line 2; Appx., p. 32) lies at the beginning of the Avenue Philippe-Auguste, which continues the boulevard to the S. and ends at the Place de la Nation (p. 251).

***Père-Lachaise** (Pl. R, 32, 33), or the *Cimetière de l'Est*, the largest and most interesting of Parisian burial-grounds, is named after Lachaise, the Jesuit confessor of Louis XIV., who had a country-seat here. In 1804 the property was bought by the city and converted into a cemetery, planned by Brongniart. It has since been greatly extended, and now covers an area of 109 acres. It is the burial-place for the N.E. quarters, but any one may purchase a grave, and many persons of distinction are interred here. — Hours of admission, see p. 57. On All Saints' and All Souls' days (Jour de la Toussaint and Jour des Morts; Nov. 1st and 2nd) the cemetery is visited by over 100,000 persons.

A general survey of all the finest monuments may be made in $2^1/_2$-3 hrs. by following the itinerary on the plan, but $1\text{-}1^1/_2$ hr. suffices for the more important. The cemetery affords a fine view of Paris, especially in the early morning.

The Avenue Principale (entered from the Boul. de Ménilmontant, see above), flanked with fine cypresses, ascends gradually. On the left, beyond the Av. Circulaire (p. 249) and Av. du Puits (p. 246), *Rossini* (1792-1868), the composer (whose remains were removed to

Florence in 1887). Then, under a willow, *Alfred de Musset* (1810-1857), the poet, who composed his own epitaph. Farther on, *Clément Thomas* and *Lecomte* (d. 1871), the first victims of the Commune (p. 213), with a statue of La Patrie, by Cugnot; *Paul Baudry* (1828-86), the painter, crowned by Fame, with a statue of Grief by Mercié. The Av. Principale ends at the —

****Monument aux Morts**, executed by Albert Bartholomé in 1895-99. Hewn out of a block of limestone, it represents a tomb with a broad entrance, towards which suffering humanity, full of hope and fear, is pressing. A young couple has already reached the threshold of the tomb, which is held open by the angel of immortality, while a family united in death reposes within. The inscription is from Is. ix. 2, and Matt. iv. 16: "The people that walked in darkness have seen a great light". The theme is one of the most touching inspirations of modern sculpture.

On the right (opposite Baudry), *Thomas Couture* (1815-79), painter, bust and genii in bronze, by Barrias; *Félix Faure* (1841-99), President of the Republic, with recumbent statue and the French and Russian flags, by De Saint-Marceaux; *Adelina Patti* (1843-1919), the famous singer. Higher up, *Alexandre Falguière* (1831-1900), sculptor, with a relief of 'Inspiration', by Marqueste; *Sergeant Hoff* (d. 1902), a hero of the siege of Paris in 1870, with a bronze statue, one of the last works of Bartholdi (1904). — Chapel and upper part of the cemetery, see p. 247.

Returning to the Av. Principale, we pass, on the left, the graves of *Daniel François Auber* (1782-1871), composer, and *Dominique François Arago* (1786-1853), astronomer, with busts by Dantan and David d'Angers, and turn to the left into the Av. du Puits, and then, beyond the office, to the right into the **Jewish Cemetery**. Right, *Rachel* (1821-58), the tragédienne. At the end of the walk we turn to the left to visit the monument of *Abélard and Héloïse* (d. 1142 and 1164), one of the most popular in the cemetery, with a conspicuous Gothic canopy, constructed of fragments collected by Lenoir (p. 290) from the Abbey of Nogent-sur-Seine. The recumbent statues on the sarcophagus are supposed to represent the ill-starred lovers, whose remains were transferred hither in 1817.

We now follow the Chemin Serré to the right, where, beyond the Chemin Lainé, on the right (2nd row), is the tomb of *Rosa Bonheur* (1822-99), painter, in polished granite. Retracing our steps, we turn to the right into the Chemin Lebrun. On the right, the *Victims of June 1832*, who fell in a riot of the republican faction. On the left, the large mausoleum of *Charles François Lebrun* (1739-1824), Duke of Piacenza, minister under Napoleon I.

In the centre of the Grand-Rond, from which four avenues radiate, *Casimir Périer* (1777-1832), minister of Louis Philippe, bronze statue by Cortot. To the N.E., *François Raspail* (1794-

1878), physician and democrat, by Etex, with a veiled figure recalling the death of Raspail's wife during his imprisonment in 1848. — About 30 yds. along the Chemin de la Bédoyère, then to the left, down a few steps, is the grave of *Auguste Comte* (1798-1857), founder of Positivism, "et ses trois anges" (i.e. his mother, his housekeeper, and Mme. Clotilde de Vaux).

On the S. side of the Grand-Rond we pass the tomb of the *Moreau-Vauthier* family, with a fine statue of a mourner by A. Moreau-Vauthier; we then turn to the left, between the Av. Casimir-Périer and Av. de la Chapelle, enter Division 13, and descend the Chemin Méhul to the Chemin Denon (comp. the Plan). In the latter, to the right, *Frédéric Chopin* (1810-49), the composer, with a statue of Music by Clésinger, and *Luigi Cherubini* (1760-1842), the composer, bas-relief by Dumont.

We ascend the Chemin Talma to the right, and, opposite the grave of *Talma* (1763-1826), the tragedian, we enter the 'musicians' and poets' corner', one of the oldest parts of the cemetery. To the right, below, *Tamberlick* (d. 1889), the tenor, with an angel strewing flowers, by Godebski. At the end of the walk is the large, ivy-grown tomb of *Jacques Delille* (1738-1813), the poet. Behind, the composers *Bellini* (1801-35; remains removed to Catania, his native town), *Boieldieu* (1775-1834), and *Grétry* (1741-1813), and *Bernardin de Saint-Pierre* (1737-1814), author of 'Paul et Virginie'.

Ascending now to the Avenue de la Chapelle, we follow it to the left. On the left, *Théodore Géricault* (1791-1824), the painter, a bronze recumbent figure with a bas-relief of his 'Raft of the Medusa' (p. 145), by Etex. On the right, *Adolphe Thiers* (1797-1877), President of the Republic, a large chapel by Aldrophe. Above the bronze doors is a relief of Patriotism, by H. Chapu. Adjacent are the *Cemetery Chapel* and a broken column, the *Monument de Souvenir*, for the dead that have no other monument.

To the left, in the Av. Feuillant, which we now cross, *Jacques Louis David* (1748-1825), the painter. Then, in the Av. de la Chapelle, to the right, *Romain de Sèze* (1748-1828), defender of Louis XVI. before the Convention; at the corner of the Chemin Montlouis, a monument to the *Defenders of Belfort in 1870-71*, by J. Robichon (1911).

We now follow the Av. de la Chapelle S.E. to the Chemin du Bassin, which leads to the left to the Chemin Molière-et-La Fontaine. At the beginning of this walk, on the left, *James Pradier* (1794-1852), sculptor. To the left is the Chemin Laplace: on the right, is *Baron Gros* (1771-1835), painter; on the left, further back, *Karl Daubigny* (1846-86; son of the more famous Charles-François Daubigny) and *Corot* (1796-1875), painters, with bronze busts, and *Honoré Daumier* (1808-79), the caricaturist. — Further up the Chemin Molière, on the left, are the tombs of *La Fontaine*

(1621-95), with a figure of a fox, and *Molière* (1622-73), whose remains were removed hither in 1817. Farther on, in the third row on the right, opposite a path diverging on the left, lies *Alphonse Daudet* (1840-97), with a bronze medallion by Falguière.

We return to Pradier's tomb and follow the Chemin du Dragon to the left. Right, *Samuel Hahnemann* (1755-1843), founder of homœopathy, with a bronze bust by David d'Angers. Farther on, to the left, *General Foy* (1775-1825), a fine statue by David d'Angers. On the same side, behind the three columns, *Jacques Antoine Manuel* (1775-1827), popular deputy, and *Pierre Jean de Béranger* (1780-1857), poet, with bronze medallions. Close to the last is the large chapel of the 4th *Marquis of Hertford* (1800-70) and *Sir Richard Wallace* (1818-90; pp. 77, 241). Farther on, to the right, *Marshal Ney* (1769-1815; p. 327), a relief in marble; left, *Caron de Beaumarchais* (1732-99), dramatist. To the left, *Marshals Davout* (1770-1823), *Masséna* (1756-1817), *Lefebvre* (1755-1820), and other generals. — At the end of this walk is the Av. des Acacias, on the right, and the Av. Transversale No. 1, on the left.

We cross the avenue, ascend the steps, leaving on our left the Chemin des Anglais (see below), and cross the Av. Transversale No. 2 (see below) to the Avenue Pacthod. At the end of the latter we turn to the right and soon reach the *Mur des Fédérés*, at the S.E. angle of the cemetery, where a number of Communards were shot on May 21st-28th, 1871, at the end of the insurrection. Red wreaths are hung on the wall by their partisans.

We return to the Avenue Transversale No. 2, and follow it to the N.W. (right). On the right, *Victor Noir*, journalist, shot in 1870 by Prince Pierre Bonaparte (comp. p. 238), recumbent bronze statue by Dalou. — In the right arm of the Avenue Carette, which we now cross: on the right (at the beginning of Av. Transversale No. 3), *Félix Ziem* (1821-1911), painter, recumbent figure by Ségoffin; *Robert Planquette* (1848-1903), composer of the 'Cloches de Corneville', by P. Legastelois; left, *Oscar Wilde* (1856-1900), a striking tomb by Jacob Epstein (1912). In the left arm of the Av. Carette: *Auguste Blanqui* (1805-1881), revolutionary, with recumbent bronze statue by Dalou. Close by, in the Chemin des Anglais (comp. the Plan; many English graves), *Admiral Sir Sidney Smith* (1764-1840; p. 199). Near the beginning of the Chemin du Quinconce, a few steps to the right, *Sarah Bernhardt* (1844-1923).

Farther on, to the right of the Av. Transversale No. 2, is the **Crematorium**, designed by Formigé (1889). It is enclosed on three sides by colonnades with columbaria. — Near the E. gate of the cemetery, in the Av. de la Nouvelle-Entrée, is a *Belgian Monument*, by H. Lacoste, architect, and C. Piot, sculptor (1922); it contains the body of an unknown Belgian soldier who died in France during the Great War.

Farther on we diverge to the right from the Av. Transversale No. 2 to visit the **Mohammedan Cemetery**, with its neglected tombs. — At the N. end of the Av. Transversale No. 2 is the N. entrance to Père-Lachaise.

We follow the Avenue des Thuyas to the left. At the end of it (right) rises the 'pain de sucre', 105 ft. high, erected by *Félix de Beaujour* (1765-1836; consul at Smyrna) for himself. — In the Chemin Casimir-Delavigne, the continuation of the Av. des Thuyas: right, the novelists *Emile Souvestre* (1806-54) and *Honoré de Balzac* (1799-1850), the latter with a bronze bust by David d'Angers; opposite, the poet *Gérard de Nerval* (1808-55). At the end of the walk, on the left, *Casimir Delavigne* (1793-1843), poet. At the beginning of the Av. Eugène-Delacroix, on the left, *Eugène Delacroix* (1798-1863), painter, and (behind) *Antoine Louis Barye* (1795-1875), sculptor. - In the rondel is an obelisk to the *Victimes du Devoir* (municipal employees who have lost their lives while on duty).

The paths which radiate from the rondel contain many interesting tombs, mostly of artists and authors. At the corner of the Chemin du Bastion, on the left, *Jules Michelet* (1798-1874), historian, relief by Mercié. At the corner of the Chemin Montlouis, the *Duc de Morny* (1811-65), natural brother of Napoleon III., chapel designed by Viollet-le-Duc. — In the Chemin Montlouis, right, *Auguste Maquet* (1813-88), collaborator of Dumas père, bronze medallion by Allar. — In the Avenue des Ailantes, left, *Comtesse d'Agoult* (1805-76), who wrote as 'Daniel Stern', with relief of 'La Pensée' by Chapu. Close by, in the Av. de la Chapelle, *Georges Bizet* (1838-75), composer of 'Carmen'.

We leave the rondel by the Avenue Cail, near the end of which we take a path to the right. At the end of this path lie *Crocé-Spinelli* and *Sivel* (d. 1875), victims of a balloon accident, recumbent figures in bronze by Dumilâtre. — To the left is the Avenue Circulaire. Right, the *National Guards killed at Buzenval* (Jan. 19th, 1871; p. 367); then, the *Soldiers who fell at the Siege in 1870-71*, a granite pyramid with four bronze statues of soldiers by L. Schrœder and Lefèvre. Farther on, beyond the Av. de l'Ouest, *Adolphe Alphand* (1817-91; p. xxxi), bronze bust by Coutan.

The Av. de l'Ouest leads to the N.W. gate in the Av. de la République (Métro, see p. 245).

The Avenue Gambetta (Pl. R, 33, 36) skirts, on the N. side of Père-Lachaise, the **Square Gambetta**, in which is the N. entrance of the cemetery (see above). The square contains several sculptures, notably (near the outer cemetery-wall: see the Plan, p. 245) **Le Mur*, a monument by Moreau-Vauthier (1909) in memory of victims of the Revolutions. The avenue crosses the Place Martin-Nadaud (Métro, see Appx., p. 32), at the N. angle of the cemetery, and leads

to the **Place Gambetta** (Pl. R. 33). In this square is the *Mairie of the 20th Arrondissement* (Ménilmontant), built in 1868-75 and decorated in the interior with paintings by Glaize and Bin. Behind it is the *Hôpital Tenon* (1020 beds; 2 Rue de la Chine). — The Av. Gambetta goes on as far as the Réservoirs de la Dhuis (see below).

The Rue Belgrand, to the right of the Mairie, leads to *Bagnolet* (1¼ M.; pop. 20,406). In the Rue de Bagnolet, to the right of Rue Belgrand, is *St-Germain-de-Charonne* (Pl. R, 35), a quaint little Gothic church of the 15th cent., with interesting columns and capitals. This is the only church in Paris still surrounded by its graveyard.

A little to the N. of Père-Lachaise, on a height to the right of the Boul. de Ménilmontant, rises the conspicuous church of *Notre-Dame-de-la-Croix* (Pl. R, 30), a fine Romanesque edifice built in 1863-80 by Héret, with a spire over the portal.

The Rue de Ménilmontant and Rue St-Fargeau lead to the **Réservoirs de la Dhuis**, or *de Ménilmontant* (Pl. R, 36; ¼ hr. E. of the church; visitors admitted), which supply the high-lying quarters on the right bank, from Charonne to Passy, or one-fifth of Paris. The *Dhuis*, 75 M. from Paris, is a tributary of the Surmelin, which falls into the Marne near Château-Thierry. — To the W. of the reservoirs passes the Rue Haxo (Pl. R, B, 36), at No. 85 (the *Villa des Otages*; visitors ring) in which, near the Rue de Belleville, is the wall where 52 hostages were shot by the Communards on May 26th, 1871.

The Boulevard Voltaire (Pl. R, 27, 29, 31; tramway) leads from the Place de la République (p. 80) to the Place de la Nation (p. 251). At its intersection with the Boul. Richard-Lenoir (p. 182) rises the *Monument Bobillot*, by Auguste Pâris, erected in 1888 to Sergeant Bobillot and other French soldiers killed in Tongking in 1883-85. A little farther on, to the left, is the Romanesque church of *St-Ambroise* (Pl. R, 29), erected by Ballu in 1863-69.

The *Square Parmentier* (Pl. R, 29), to the E. of the church, is adorned with three bronze statues: the Conqueror of the Bastille, by Choppin; the Sheaf-binder, by Perrin; and 'Non omnes morimur', by Pezieux.

Half-way between the Place de la République and Place de la Nation is the **Place Voltaire** (Pl. R, 29), with the *Mairie of the 11th Arrondissement* (Popincourt; built in 1862-65) and a bronze statue of *Ledru-Rollin* (1807-74), 'organizer of universal suffrage', by L. Steiner (1885).

The Rue de la Roquette (Pl. R, 25, 26, 29), which crosses the Place Voltaire, leads from the Place de la Bastille to Père-Lachaise (main entrance, p. 245). In this street, near the Place Voltaire, once stood the *Prison de la Roquette*, demolished in 1899, down to which date public executions took place in front of it. The five large stones on which the guillotine was erected may still be seen opposite the *Prison des Jeunes Détenus*, in the roadway of the Rue de la Croix-Faubin. On May 24th, 1871, during the Communard 'reign of terror', the Prison de la Roquette witnessed the murder of the venerable Archbishop Darboy (p. 267), the President Bonjean, the Abbé Deguerry (curé of the Madeleine, p. 73), and three other priests, hostages of the Commune.

The **Faubourg St-Antoine**, to the E. of the Bastille (p. 181), well known in the history of the Revolution, is the centre of the furniture trade. The Rue du Faubourg-St-Antoine (Pl. R, 25, 28, 31; tramway), its main artery, leads to the Place de la Nation ($1^1/_4$ M.). On the right, near the Av. Ledru-Rollin, is the statue (in bronze, by E. Boverie, 1901) of *Alphonse Baudin* (1811-51; p. 283), 'representative of the people', who was killed on a barricade in the 'coup d'état' of Dec. 1851 (spot marked by a tablet on No. 151). In the Av. Ledru-Rollin, to the right, is the church of *St-Antoine* (Pl. R, 25), in the Romanesque-Byzantine style (1903). To the right of the Rue du Faubourg-St-Antoine is the *Square Trousseau* (Pl. R, 28), laid out in 1906 on the site of the old hospital of that name (comp. p. 252). In the centre is the Vintage, a bronze group by Vermare (1904). At No. 184, on the right, is the *Hôpital St-Antoine* (Pl. R, 28; 865 beds), once the convent of St-Antoine-des-Champs, founded in 1198 and rebuilt in 1643 and 1770.

The Rue St-Bernard, opposite the Hôpital St-Antoine, leads to **Ste-Marguerite** (Pl. R, 28), once the chapel of the convent of the Filles de Ste Marguerite, founded in 1681 and rebuilt in the 18th century. To the left of the entrance, Descent from the Cross, painted by *Salviati;* right, Massacre of the Innocents, ascribed to *Giordano.* In the nave: right, Martyrdom of St. Margaret, a sculpture by *Maindron;* left, St. Elizabeth, by *Debay.* On the pulpit are 17th cent. reliefs. Right transept: to the right of the altar, *Le Brun,* Descent from the Cross. Behind the high altar is a Descent from the Cross in white marble, with figures from the tomb of Girardon's wife. Chapel of the Souls in Purgatory: architectural grisailles, by *Brunetti;* behind the altar, Souls leaving Purgatory, by *Briard.* Louis XVII. (p. 198) is said to have been buried in the churchyard.

Near this, at 94 Rue de Charonne, is the *Hôtel Populaire* (Pl. R, 28), built in 1910 and containing 750 bedrooms for workmen, an economical restaurant, a library, etc.

Farther on, to the right, the Rue de Reuilly recalls by its name the castle of Romiliacum, a seat of the Merovingian kings (Dagobert). The *École Boulle* (decorative art, etc.) is situated here.

The **Place de la Nation** (Pl. R, 31), formerly Place du Trône, at the E. end of Paris, is $4^3/_4$ M. from the Etoile at the N.W. end. Twelve streets radiate from it. In the centre is a basin, with a bronze group by Dalou (1899), the **Triumph of the Republic:* the chariot of the Republic, drawn by lions, is driven by Liberty, attended by Labour and Justice, and followed by Abundance. In 1660, after the Peace of the Pyrenees, Louis XIV. received homage from the city on a throne erected here, whence the square derived its old name. The columns (100 ft. high) of the two pavilions erected here by Ledoux in 1789, on the site of the old Barrière du Trône (comp. p. 243), are adorned with bas-reliefs by Desbœufs and Simart and surmounted with bronze statues of St. Louis, by Etex, and Philip Augustus, by Dumont. — The annual 'Foire aux Pains d'Epice' (gingerbread fair) takes place after Easter in the Place de la Nation.

The Place de la Nation is one of the chief stations on the *Métro*, which runs round it underground, and is the junction of Lines 1, 2, and 6 (Appx., pp. 31, 35). Entrance to the station at the end of the Rue Fabre d'Eglantine, exit at the end of the Av. du Bel-Air. — *Tramways*, see Appx., p. 60.

To the S. of the Place de la Nation, at 35 Rue de Picpus, is the convent of the Sacré-Cœur de Jésus et de Marie. At the end of the garden is the **Cemetery of Picpus** (Pl. G, 31; visitors ring; gratuity to the concierge), which contains the tombs of some of the oldest families in France, including the *Tomb of La Fayette* (1757-1834) and his wife, the Comtesse de Noailles (d. 1807). Over La Fayette's grave hang American flags, and on it are several tributes from Americans, including a bronze wreath given by President Wilson. The cemetery owes its origin to the 'Cimetière des Guillotinés' at one end, where 1340 victims of the Revolution (including André Chénier), executed at the Barrière du Trône in 1793, are interred. Their relatives, of the families of La Rochefoucauld, Gouy d'Arcy, Chateaubriand, Crillon, Tascher de la Pagerie, Choiseul, Montmorency, Talleyrand-Périgord, etc., have secured burial-places in the same spot.

To the S. of the Cours de Vincennes, at 158 Rue Michel-Bizot, is the *Hôpital Trousseau* (Pl. G, 34; 335 beds).

15. Vincennes.

The *Château* and *Bois de Vincennes* may be reached by Métro, by omnibus, by the Vincennes and Charenton tramways, by steamer (to Maisons-Alfort), or by the Vincennes railway, which connects with the Ceinture (see p. 253).

The **Métro** is the quickest route from the W. quarters of the city to Vincennes. The terminus of Line 1 is at the E. end of the *Cours de Vincennes*, close to the *Porte de Vincennes* (Pl. R, 34; Appx., p. 31). Not far from the latter is the starting-point of numerous tramways, most of which pass the château of Vincennes and the Lac des Minimes (Porte Jaune). It is 20-25 min. walk from the Porte de Vincennes to the château or the Lac Daumesnil.

The **Omnibus** (AU; see Appx., p. 46) from the Gare St-Lazare (Pl. B, 18) to the Porte de Picpus (Pl. G, 35; near the Lac Daumesnil) runs viâ the Opéra (p. 75), Bourse (p. 206), Place des Victoires (p. 205), St-Eustache (p. 194), Place des Vosges (p. 191), Bastille (p. 181), Rue du Faubourg-St-Antoine (p. 251), Rue de Reuilly (p. 251), and the Place and Avenue Daumesnil (p. 253).

The **Tramways** from the centre of the city to Vincennes or Charenton perform the journey in $^3/_4$-1 hr.

1. From the Louvre to St-Mandé and Vincennes (No. 3; Appx., p. 48), starting from the church of St-Germain-l'Auxerrois (p. 87), and going by the Rue de Rivoli (p. 174), Rue St-Antoine (p. 180), Bastille (p. 181), and Rue du Faubourg-St-Antoine (p. 251) to the Place de la Nation (p. 251), then by the Boul. de Picpus and

VINCENNES
Fort de Nogent
Nogent
Joinville le Pont
Champ de courses du Tremblay
Champ de courses
Redoute de Faisanderie
Redoute de Gravelle
Polygone
Stade
Tribunes
Palanque
Hippodrome
Batteries
Manège
Ecurie
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the Av. de St-Mandé to the Mairie at St-Mandé, near the railway station (see below), and then to the Cours Marigny at Vincennes, to the N. of the château.

2. From the Louvre to Charenton and Créteil (No. 13 a & b; Appx., p. 49), starting from St-Germain-l'Auxerrois; then following the quays, with views of the river and the Cité on the right, and of the Place du Châtelet and Tour St-Jacques on the left. The line next turns to the left past the Hôtel de Ville and follows the Rue de Rivoli and Rue St-Antoine (p. 180) to the Bastille (p. 181) and the Bassin de l'Arsenal (p. 182), and reaches the quays on the right bank. On the right, the Pont d'Austerlitz (p. 319), the viaduct of the Métro (Line 5), and the *Pont de Bercy* (Line 6 of the Métro; Appx., p. 35). Then the *Pont de Tolbiac* (on the left, the Entrepôts de Bercy, Pl. G, 28, 29) and the *Pont National*, half of which is used by the Ceinture. Beyond the fortifications, on the right bank, are the Magasins Généraux des Vins (Pl. G, 33). The Pont de Conflans, or d'Ivry, crosses the Seine to Ivry (p. 412). On the right bank are *Conflans*, with a convent of the Sacré-Cœur, and *Les Carrières*, a part of Charenton (p. 255). The cars stop near the bridge (p. 256).

3. From the Place de la République to Charenton (No. 24; Appx., p. 50): by the Grands Boulevards (p. 81) to the Bastille (p. 181); then to the left by the Rue du Faubourg-St-Antoine (p. 251), and to the right by the Rue Crozatier (Pl. R, 28) and the Rue de Charenton (Pl. G, 28, 31, 32) to the Place des Ecoles at Charenton (Pl. G, 36).

4. From the Bastille to Maisons-Alfort (No. 81; Appx., p. 54): by the Avenue Daumesnil (Pl. R, 25, 28; G, 28, 31, 35), parallel with the Vincennes railway (see below); past the *Mairie of the 12th Arrondissement* (Reuilly), built in 1874-77, with a garden containing a pretty group (Faun and Satyr) by Hiolle; then past the Place Daumesnil (Pl. G, 31), with a fountain adorned with bronze lions. We alight at the Porte de Picpus (Pl. G, 35) and walk to the Lac Daumesnil (p. 255).

The trip by **Steamer** is very pleasant in fine weather (see Appx., p. 62). To the Pont d'Austerlitz, see p. 319; other bridges and warehouses, and the Pont de Conflans, see above. The last stopping-places are Alfortville and Maisons-Alfort (p. 256).

By Railway (Chemin de Fer de Vincennes; $3^3/_4$ M.). Station (Gare de Vincennes; Pl. R, 25, *V*; p. 182) on the S.E. side of the Place de la Bastille; trains every $^1/_4$ hr., in about $^1/_4$ hr. The train stops at *Reuilly* (Pl. G, 31) and *Bel-Air* (Pl. G, 34; junction for the Ceinture, Appx., p. 63). — 3 M. *St-Mandé*, with 20,012 inhab., lies near the N.W. entrance of the Bois de Vincennes. In the cemetery (Rue de Lagny, N. of the Rue de Paris) is a bronze statue, by David d'Angers, of Armand Carrel, a journalist killed in a duel (1836) by Emile de Girardin.

Vincennes. The Railway Station is in the Rue de Montreuil, which leads to the right (S.) to the château (N.W. angle). The Rue du Midi, opposite the station, leads E. to the Cours Marigny (see below), another way to the château (to the right).

Cafés-Restaurants. *La Porte Jaune*, on an islet in the Lac des Minimes (p. 255); *Chalet du Lac*, by the Lac de St-Mandé (p. 255).

Post & Telegraph Office, 18 Avenue de Château, between the Rue de Montreuil and Cours Marigny.

The Château is open daily from 9 to 4 or 5; adm. free on Sun. and Thurs., on other days 50 c. each for the donjon and chapel.

Vincennes (pop. 41,527) is chiefly noted for its old castle and its park. In the Cours Marigny, near the tramway station, is the bronze statue of *General Daumesnil* (1777-1832), governor of the castle for many years, by L. Rochet. When the general, who defended the château in 1814 and 1815, was called on to surrender, he replied that he would do so when the Allies restored to him the leg he had lost at the battle of Wagram. Annual fêtes on the Assumption (Aug. 15th) and the following Sunday.

The **Château** or **Fort de Vincennes**, founded on the site of a royal seat of the 12th cent., dates from the reigns of Philip VI. and Charles V. (14th cent. keep and ramparts). From the 14th to the 16th cent. it was a frequent residence of the kings of France; it was used as a porcelain factory (comp. p. 339) from 1738 to 1756; Napoleon I. converted it into an arsenal; and it is now used as barracks. Entrance by the fine old gateway on the N. side, in the Avenue de Paris. On the left side of the great courtyard are the chapel and the Pavillon de la Reine; on the right, the keep and the Pavillon du Roi. These two pavilions were rebuilt in the 18th century. The Pavillon de la Reine contains the *Musée-Bibliothèque de la Guerre* (to be opened in the summer of 1924), and close by is the railway-carriage in which the Armistice was signed on Nov. 11th, 1918 (comp. p. 403). The **Donjon*, or keep, 170 ft. high, is a massive square tower of five stories, with smaller towers at the angles and is the finest example of its kind in France. The walls are 10 ft. thick. On each floor is a large room with fine vaulting supported by a central pillar. On the ground-floor were the kitchen and offices; on the first, the king's apartments; on the second, the queen's; and on the third the royal children's. The fourth floor was occupied by the servants and guards. The roof commands a *View of Paris. The *Chapel*, with its tasteful Gothic façade, was begun in 1379 and completed in 1552. The lofty vaulting, the carved corbels, and the stained glass of the 16th cent. are worthy of notice. The 1st window on the left, the Last Judgment, includes a nude figure of Diane de Poitiers (on the extreme right). The five apse windows represent scenes from the Apocalypse; opposite the Last Judgment, the Labourers in the Vineyard. The monument of the Duc d'Enghien (p. 255), erected by Louis XVIII. in 1816, now in the N. oratory, is by Deseine.

St. Louis often visited this castle, and is said to have administered justice under an oak-tree in the Bois (see below). Louis X. (in 1316), Philip V. (1322), Charles IV. (1328), Henry V. of England (1422), Charles VI. (1422), Charles IX. (1574), and Mazarin (1661) died within its walls. Charles V. was born there in 1337. Queen Isabeau de Bavière retired to the castle. It was used as a state prison from the days of Louis XI. (1461-83) onwards. Among its prisoners may be mentioned the King of Navarre (1574), the Grand Condé (1650), Cardinal de Retz (1652), Fouquet (1661), Diderot (1749), Count Mirabeau (1777); the Duc d'Enghien, who was treacherously arrested at Ettenheim in Baden by Napoleon's orders on March 14-15th, 1804, and shot at Vincennes on March 20th; the ministers of Charles X. (1830); and the conspirators against the National Assembly (May, 1848).

The **Bois de Vincennes** (see also Pl. G, 35), about 2250 acres in area, laid out in 1860-67, is inferior to the Bois de Boulogne in picturesqueness and is less well kept. On fine Sundays it is a favourite resort of excursionists and picnic-parties. A drill-ground and a racecourse (p. 37) divide the park into two portions.

In the W. part of the park are two artificial lakes. To the N., near the N.W. entrance (p. 253), is the *Lac de St-Mandé* (Chalet du Lac); to the S.W. is the *Lac Daumesnil* or *de Charenton* (boats for hire), which contains the *Ile de Reuilly* (Café des Iles-Daumesnil), with an artificial grotto under a small temple, and the *Ile de Bercy*, to the W. These islands are connected by bridges with the S. bank. On the Ile de Bercy is the rustic *Pavillon des Forêts* (open on Tues., Thurs., Sat., and Sun., 12-4), a forestry museum with specimens of various timbers and implements, views of Alpine and Pyrenean valleys, etc. — To the S.W. of the lake is the *Vélodrome Municipal*, a racing track for cyclists.

In the S. part of the park, to the E. of Charenton, are several hospitals. Farther E. are the *Lac de Gravelle*, fed by a steam-pump on the bank of the Marne, and the *Rond-Point de Gravelle*, a charming spot, with the Café-Restaurant du Plateau-de-Gravelle.

In the E. part of the park, near the *Ecole de Pyrotechnie*, is an obelisk (1731) marking the site of St. Louis's oak (see above). The *Stade Pershing*, a sports ground with stands for 30,000 spectators, was presented by the United States government after the War. The *Lac des Minimes* (boats for hire) covers the site of an old monastery of the Minimes. The smallest of the three islets in the lake, the *Ile de la Porte Jaune*, at the N. end, is connected with the bank by a bridge (café-restaurant, see p. 254). Near this, to the N., passes the Nogent road, leading back to Vincennes (trams). To the N.E. of the island is (8 min.) the station of Fontenay-sous-Bois (p. 414); to the N.W. (comp. the Plan) is a huge stone pedestal intended for a Beethoven monument (never completed) by José de Charmoy, who fell in the Great War.

Charenton, or *Charenton-le-Pont*, on the S.W. side of the Bois de Vincennes and at the confluence of the Marne and Seine,

is served by tramway (Nos 13 and 14), trains from the Gare de Lyon (station, Pl. G, 36), and river steamers (p. 253). Bridges cross the Marne to *Alfortville* (with a famous veterinary school) and Maisons-Alfort (p. 415). Including Conflans and Les Carrières (p. 353), which adjoin it on the W., it has 20,872 inhabitants. Fêtes on 1st and 2nd Sun. in July and September.

A little farther E. is **St.-Maurice** (pop. 2509), with the large *Maison Nationale de Santé*, a lunatic asylum founded in 1641, and entrusted at first to the friars of St. Jean-de-Dieu. Until the abolition of 'lettres de cachet' it was not only an asylum for the insane, but also a prison for victims of tyranny. The present buildings, of 1830-37, in the Italian style, rise picturesquely on the slope of the plateau of the Bois de Vincennes. In the Place de la Mairie is a bust of *Eugène Delacroix* (1798-1863), the painter, a native of St. Maurice.

About 1¼ M. to the N. of Vincennes lies **Montreuil-sous-Bois** (pop. 51,026), noted for its peaches, the cultivation of which occupies 800 acres. Fêtes on 1st Sun. in July and 2nd Sun. in September. Tramways, see Appx., p. 61.

II. THE CITÉ AND THE LEFT BANK.

The *Ile de la Cité* (Pl. R, 20, 23, 22; F), resembling a great ship moored to the banks by bridges, is the oldest part of Paris. Here lay the Gallic town of Lutetia Parisiorum, the Paris of the Romans and the Franks, with the addition of a small settlement on the wooded and marshy left bank of the Seine. The town extended later on the right bank also, but the Cité long continued to be the seat of the kings and the ecclesiastical centre of the capital. The population consisted partly of servants of the court and tradesmen, but chiefly of clerics, while the burgesses occupied the N. quarters of the town, and the men of letters the S. part (Ct. 'Université'). The Cité has long ceased to be the centre of Paris, but it contains its two finest sacred edifices, Notre-Dame and the Sainte-Chapelle, while the royal palace has been succeeded by the Palais de Justice.

One-third of Paris at least lies on the *Left Bank* of the Seine, its distinctive feature consisting of many learned institutions, headed by the Sorbonne, or university, in the Quartier Latin. At the W. end of this quarter are several ministries and embassies, the Chambre des Députés, large military establishments, the residences of the aristocracy (in the Faubourg St-Germain), and (more to the S.) the Palais du Luxembourg, now the seat of the Senate. The chief attractions on the left bank are the Musée de Cluny (mediæval and Renaissance art), the Panthéon, the Musée Rodin, the Hôtel des Invalides, the Musée du Luxembourg (modern art), and the Jardin des Plantes.

16. The Cité.

Line 4 of the Métro (Appx., p. 33) passes under the Seine, above the Pont au Change and Pont St-Michel. Station *(Les Cités)* under the Marché aux-Fleurs (p. 268).

The Cité is connected with the right bank of the Seine by the Pont-Neuf, the Pont au Change, the Pont Notre-Dame, and the Pont d'Arcole, of which the first two are the most important.

The ***Pont-Neuf** (Pl. R, 20; F), at the W. end of the Cité, a bridge 360 yds. long, crossing both arms of the Seine, is, notwithstanding its name, the oldest in Paris. It forms the continuation of the Rue du Pont-Neuf (p. 174). It was begun by Baptiste Androuet du Cerceau in 1578 and completed in 1603, but was remodelled in 1843-53 and 1886. The masks on the cornice outside are copies of

the originals. The fine equestrian statue of *Henri IV.*, by Lemot, was erected in 1818 to replace one of 1635 (relics, see p. 112), which was melted down and converted into cannon in 1792. The statues of Napoleon I. on the Vendôme Column (p. 82) and of Gen. Desaix in the Place des Victoires (p. 205) were in their turn melted down in order to provide material for the new statue. The Latin inscription at the back is a copy of that on the original monument; that in front glorifies the 'long-desired' restoration of Louis XVIII. At the sides are bronze reliefs: Henri IV. distributing bread among the besieged Parisians, and Henri IV. entering Paris. It is worth while descending to the Square Henri IV behind the statue, for the sake of the view of the bridge.

In the 17th and 18th cent. the Pont-Neuf was the favourite haunt of mountebanks, jugglers, showmen, second-hand dealers, and book-vendors. To this motley crowd Tabarin (c. 1584-1633) used to retail his witticisms from a platform between Nos. 13 and 15 in the Place du Pont-Neuf. Here too was erected one of the first hydraulic pumps, the 'Samaritaine'. The 'bouquinistes', or dealers in old books, afterwards removed their stalls ('boîtes') from the bridge to the parapets of the quays, which they still occupy.

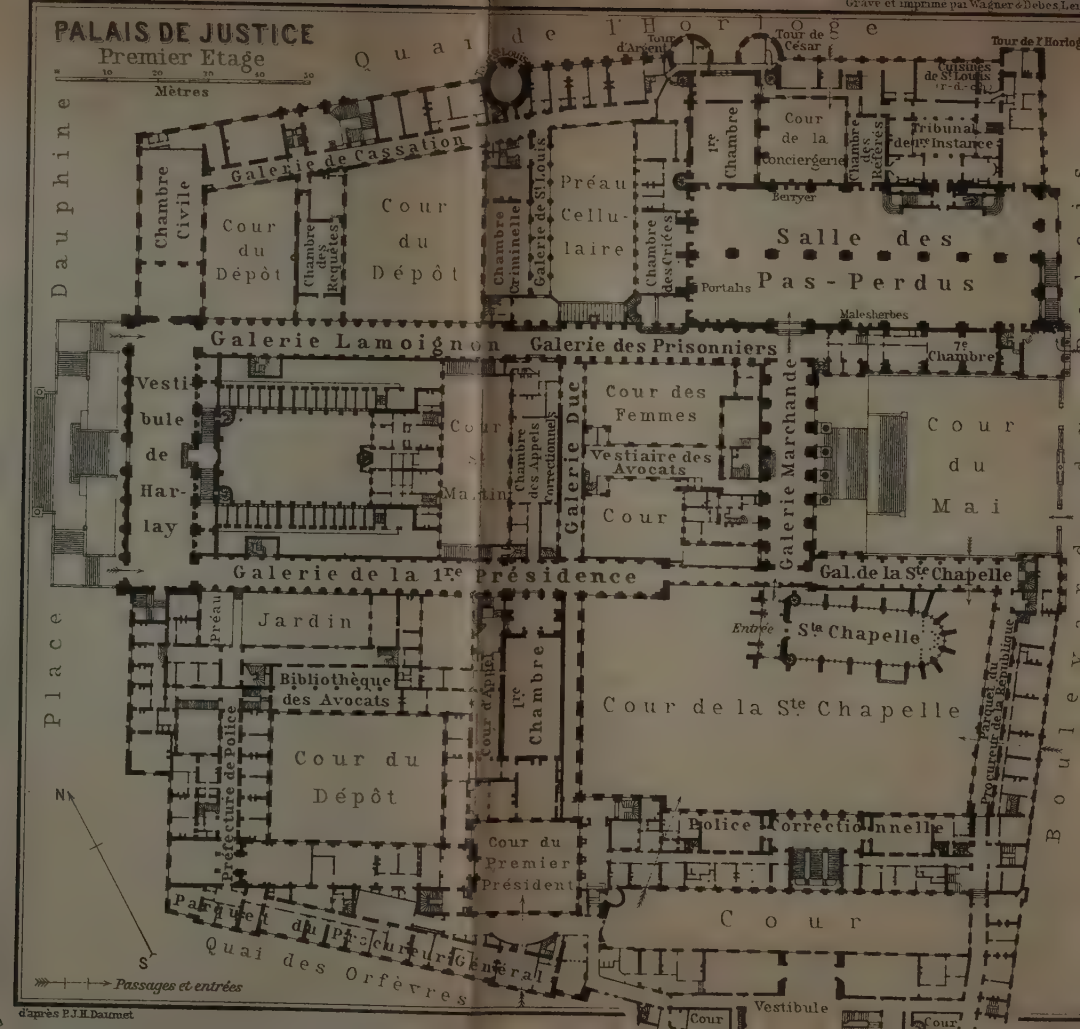
The W. end of the Cité was formerly a separate islet, the *Ile aux Treilles*, where Jacques de Molay, Grand Master of the Templars (p. 198), was burnt at the stake in 1314.

Opposite the statue of Henri IV. lies the *Place Dauphine* ('Place de Thionville' under the Revolution), which preserves a few of its 17th cent. houses of red brick with stone facings. Mme. Roland (1754-93) spent her youth at No. 28 (tablet on 41 Quai de l'Horloge). The W. façade of the *Palais de Justice* (p. 259), on the E. side of the square, was built by J. L. Duc in 1857-68. Under the windows are figures of Prudence and Truth, by Dumont; Punishment and Protection, by Jouffroy; Force and Justice, by Jaley. The flight of steps ascends to the Vestibule de Harlay (p. 260).

The **Pont au Change** (Pl. R, 20; *V*), between the Place du Châtelet (p. 175) and the Cité, is one of the oldest and busiest bridges in Paris, and hardly less famous than the Pont-Neuf, but was entirely rebuilt in 1858-59. It owes its name to the shops of the money-changers and goldsmiths which flanked the old bridge.

The bridge affords a fine view: opposite is the Cité, with the Palais de Justice and Tribunal de Commerce; higher up the river are the Hôtel-Dieu and Notre-Dame; on the right bank, the Hôtel de Ville and the tower of St-Gervais; down the river, the Pont-Neuf, Louvre, etc.—On the right bank is the Quai de la Mégisserie (tannery), once called Quai de la Ferraille from the dealers in old iron who frequented it. On the left is the Quai de l'Horloge, formerly called the Quai des Lunettes, a name still partly justified by a few opticians' shops. It was also known as the Quai des Morfondus ('of the chilled'), on account of its exposure to icy blasts in winter.

The Pont au Change crosses to the Boulevard du Palais, the chief artery of the Cité, prolonged on the left bank by the Boul. St-Michel (p. 269).


PALAIS DE JUSTICE
Premier Etage
Mètres
Quai de l'Horloge
Place Dauphine
Boulevard
Quai des Orfèvres
Tour d'Argent
Tour de César
Tour de l'Horloge
Cuisines de St Louis
Galerie de Cassation
Chambre Civile
Cour du Dépôt
Chambre Requêtes
Cour du Dépôt
Chambre Criminelle
Galerie de St Louis
Préau Cellulaire
1re Chambre
Chambre des Criées
Cour de la Conciergerie
Chambre Référés
Tribunal de 1re instance
Berryer
Salle des Pas-Perdus
Portahs
Malesherbes
7e Chambre
Galerie Lamoignon
Galerie des Prisonniers
Vestibule de Harlay
Cour Martin
Chambre des Appels Correctionnels
Galerie Duc
Cour des Femmes
Vestiaire des Avocats
Cour
Galerie Marchande
Cour du Mai
Galerie de la 1re Présidence
Gal. de la Ste Chapelle
Préau
Jardin
Entrée
Ste Chapelle
Bibliothèque des Avocats
Préfecture de Police
Cour d'Appel
1re Chambre
Cour de la Ste Chapelle
Cour du Dépôt
Police Correctionnelle
Cour du Premier Président
Cour
Parquet du Procureur Général
Vestibule
N
S
Passages et entrées
d'après P.J.H. Daumet
Gravé et imprimé par Wagner & Debes Leipzig

The Palais de Justice (Pl. R, 20; *V*), a vast pile of buildings, has occupied since the 15th cent. the site of the old palace of the kings of France, which had succeeded that of the Roman governors. Julian the Apostate was here proclaimed emperor by the troops in 360. St. Louis (1215-70) presented part of the building to the Parlement, or supreme court of law, and Charles VII. ceded the rest of it in 1431. In 1618 and 1776 the palace was so damaged by fire that only four towers, parts of the basement, and the Sainte Chapelle (p. 261) have survived. The *Tour de l'Horloge*, at the N.E. corner, dating from 1298, is adorned with sculptures by Germain Pilon, restored in 1852. Its clock, which has a fine dial, was renewed in 1370, 1585, and 1852. On the N. façade, adjoining the Quai de l'Horloge, are the *Tour de César*, the *Tour d'Argent*, and, farther on, the crenellated *Tour St-Louis*, or *Bon-Bec*. The Tour d'Argent and Tour de César formerly commanded the bridge of Charles the Bald (823-877); a little to the left of them is the entrance to the Conciergerie (p. 262). It was the bell in the Tour d'Argent that gave the signal for the Massacre of St. Bartholomew (p. 99) on the left bank. The bulk of the Palais de Justice dates from the late 18th and the 19th centuries. It was burnt by the Communards in May 1871, but the damage was confined for the most part to the interior. The wing at the corner of the Boul. du Palais and Quai des Orfèvres was built in 1911-14. The buildings of the Palais de Justice formerly included the *Chambre des Comptes*, where Voltaire, whose father was a clerk here, was born in 1694. The Chambre des Comptes was created in the 13th cent. to supervise the financial administration of the kingdom, but was suppressed at the Revolution.

The main façade fronts the Boul. du Palais, from which it is separated by the *Cour du Mai*, a forecourt named from the maypole annually erected there by the clerks of the Basoche (see p. 260). The fine wrought-iron railings in front, erected in 1785, were restored in 1875. At the back of the courtyard are steps ascending to the central part of the building with its square dome and Doric pediment, adorned with allegorical figures. The Sainte-Chapelle (p. 261) is reached by turning immediately to the left in the court, and passing under the arches of the chapel.

The Palais de Justice is open free on week-days from 12 to 5. The steps in the Cour du Mai lead to the Galerie Marchande (once filled with drapers' stalls), a vestibule from which staircases ascend to the *Cour d'Appel*. We turn here to the right, and by a glass-door enter the *Salle des Pas-Perdus, which forms a vestibule to most of the *Chambres Civiles* or *Tribunal de Première Instance*. This hall (rebuilt by J. L. Duc since it was burnt in 1871), consisting of two vaulted galleries, is one of the largest of the kind in existence, measuring 80 by 30 yds., and 33 ft. in height. When the courts are

sitting, it is filled with advocates and their clients pacing up and down. Before the fire of 1618 this was the great hall of the palace, where the 'Basoche', or society of clerks (founded in the 13th cent.), was privileged to perform moral plays, satirical dramas, and farces. The coronation banquet of Henry VI. of England (p. 265) was given in this hall. On the right, on the entrance-wall, is a monument (1821) to the minister *Malesherbes* (b. 1721, beheaded in 1794), defender of Louis XVI. before the Convention (statue by J. Dumont, emblematic figures by Bosio, bas-relief by Cortot). By the same wall is a marble memorial to advocates killed in the Great War, by A. Bartholomé (1922). Opposite the entrance is a monument to *Pierre Antoine Berryer* (1790-1868), a famous advocate, by Chapu, and at the back on the left, is a statue of the jurist *J. E. Portalis* (1745-1807), a member of Bonaparte's commission for the codification of the civil law.

Most visitors will be content with a glance at the Salle des Pas-Perdus, and will then visit the Sainte-Chapelle (p. 261).—The courts are open to the public from noon (doors usually left ajar), and some of the famous French advocates may be heard there. Most of the courts are on the first floor. The courts of the *Tribunal de Première Instance*, with their offices, lie to the N. of the Salle des Pas-Perdus (p. 259; civil courts) and to the S. of the courtyard of the Sainte-Chapelle (p. 261; police courts). The *Cour de Cassation* (see below) is beyond the Salle des Pas-Perdus and the *Cour d'Appel* (p. 261) is beyond the court of the Sainte-Chapelle.

To the left of the Berryer monument (see above) is the entrance to the *Première Chambre Civile*, originally the royal bedchamber built by St. Louis, rebuilt by Louis XII. on the occasion of his marriage with Mary, sister of Henry VIII. of England (1514), and altered since then. This was the gilded chamber, or Grand'Chambre du Parlement, into which Louis XIV. made his historical entry, booted and spurred, and whip in hand. Here, too, the revolutionary tribunal under Fouquier-Tinville sat in 1793 and sentenced Marie Antoinette to death (at 4.30 a.m. on Oct. 14th; comp. p. 263).

We enter the Galerie des Prisonniers, situated between the Salle des Pas-Perdus and the Galerie Marchande, and continued by the Galerie Lamoignon. On the left of the Galerie des Prisonniers lies the Galerie Duc, parallel with the Galerie Marchande, and affording a view, from the fourth window on the left, of the famous Cour des Femmes (p. 262). On the right of the Galerie Lamoignon are the three halls of the Cour de Cassation (supreme court), all with fine ceilings (the best days for visitors are Thurs., Fri., and Sat.; gratuity 1 fr.). Adjoining the *Chambre Criminelle* is the *Galerie St-Louis*, with a painted statue of St. Louis by Eugène Guillaume and frescoes by L. O. Merson. Next come the *Chambre des Requêtes* and the *Chambre Civile*, the richest of all, with a painted and gilded panelled ceiling and paintings in the spandrels (Glorification of Law, by Baudry, and Law and Truth, by Delaunay).

At the end of the Galerie Lamoignon is the Vestibule de Harlay, facing the Place Dauphine (p. 258) and adorned with statues of

four great legislators: St. Louis, Philip Augustus, Charlemagne, and Napoleon I. On the left, a bust of Louis Duc, the architect, by Chapu. The staircase in the middle, with a figure of Justice by Perraud, leads to the left to the *Cour d'Assises* (ceiling by Lefebvre), and to the right to the *Chambre des Appels de la Police Correctionnelle*. On the landing, Law, by Durct.

The Galerie de la Première Présidence, parallel with the Galerie Lamoignon, leads from the Vestibule de Harlay to the new parts of the Palais. To the right, about half-way, is the *Première Chambre de la Cour d'Appel*, richly decorated like the halls of the Cour de Cassation. Ceiling-painting (Justice) by Bonnat.

The passage from the Boul. du Palais, to the S. of the railings, or the passage under the gallery of the Sainte-Chapelle on the S. side of the Cour du Mai, leads into the Cour de la Sainte-Chapelle, which is bounded on the S. by the *Chambres de la Police Correctionnelle*, and on the N. by the chapel itself, the entrance to which is on the W. side.

The **Sainte-Chapelle, the chief attraction in the Palais de Justice, is open to the public from 10 to 12 and from 1.30 to 4 or 5, daily except Mon. and holidays; adm. 1 fr., free on Sun. and on Thurs. afternoon. It was the old palace-chapel, erected in 1246-1248, under St. Louis, by Pierre de Montereau for the reception of the Crown of Thorns and other sacred relics (now in Notre-Dame, p. 267) brought back from the Crusades in 1239. It was profaned in 1791, during the Revolution, and restored after 1837, chiefly by Viollet-le-Duc, and is a perfect gem of Gothic architecture, though partly concealed by other parts of the building. It narrowly escaped destruction in 1871, when the Palais de Justice was burned by the Communards. The chapel was secularized in 1906 (men need not remove their hats). The interior consists of two chapels, one above the other. The painted and gilded Lower Chapel *(Chapelle Basse)*, which we enter first, was used by the domestics of the palace. In the pavement are tombstones of numerous canons of the Sainte-Chapelle. A winding staircase ascends to the porch of the upper chapel, which communicates directly with the Palais de Justice. Above the entrance is sculptured the Last Judgment; at the sides, scenes from the Old Testament. The Upper Chapel, formerly reserved for the court, is a remarkably light and elegant structure, measuring 38 by 12 yds., and about 66 ft. in height. The fifteen windows (49 by 13 ft.), glowing like jewels and separated only by the width of the buttresses, contain superb stained glass, partly of the time of St. Louis, but restored after 1850 by Lusson from designs by Steinheil. The windows on the N. side represent scenes from the Old Testament, beginning with the Creation and Moses in the bulrushes; the seven choir windows are devoted to the New Testament (in the last, the Passion); and on the S. side are further

Biblical scenes (in the last, the finding of the True Cross). The flamboyant rose-window, with subjects from the Apocalypse, dates from the time of Charles VIII. The polychrome decoration and gilding of the walls harmonizes well with the coloured windows. The two recesses, right and left, under the windows of the 3rd bay were reserved for the royal family. From the little grated opening in the 4th bay on the right Louis XI. used to attend the service without being seen. On the pillars are placed statues of the Apostles (renewed). In the handsome Gothic canopy, in wood, the sacred relics were once exposed; it is flanked with two small spiral staircases.

The ***Conciergerie**, a famous prison, second in interest to none, except perhaps the Tower of London, occupies the lower part of the Palais de Justice on the N. side. It owes its name to having been the residence of the 'concierge', the chief executive officer of the Parlement. Accused persons are now detained here during the time of their trial.

The entrance, on the Quai de l'Horloge, is modern. The only entrance to the prison at the time of the Revolution was to the right of the flight of steps of the Palais de Justice, from a low and dark little court, with a railed arcade facing the Cour du Mai. Through this court passed all the victims of the revolutionary tribunal, and against the railing (which still exists) were daily ranged, during the Terror (May 31st, 1793, to July 27th, 1794), the carts which conveyed the condemned to the scaffold. The present buvette of the Palais was once the office of the prison and room of the concierge (Richard, afterwards Lebault). Traces of the window-bars are still visible. The condemned frequently passed their last night in the back part of the restaurant. "No spot in the world has seen so many tears, no spot in the world has witnessed such terrible tragedies." (G. Lenôtre.)

The historical part of the building is shown on Thurs., between 9 and 4 or 5, to visitors provided with tickets of admission, obtainable (gratis; by personal or written application, comp. p. 57) at the Préfecture de Police (p. 263), Bureau des Prisons, Staircase C, Room No. 79, third floor. — We enter by the first door to the left on the Quai de l'Horloge (ring), cross a quadrangle, and knock at a small door on the right, leading into the *Salle des Gardes*, where we find the custodian (gratuity; history of the Conciergerie 5 fr.). This room and the superb Salle St-Louis (see below) are masterpieces of the architecture of the 13th cent. and relics of the buildings of St. Louis. From the Salle des Gardes we follow a long dark passage (the 'Rue de Paris'), whence we have a view, to the left, above a balustrade, of the **Salle St-Louis*, which lies below the Salle des Pas-Perdus (p. 259). At the end of the Rue de Paris we come to a corridor on which open the doors of the dungeons, and through which almost all the victims of the Revolution once passed. It ended to the left in a grated door (formerly the sole entrance to the prison; now walled up), beyond which were ranged the tumbrels of the executioner (see above). Through the windows we see the blackened railing, the stone table, and the fountain of the famous *Cour des Femmes*. This is one of the chief existing parts of the old prison, and it was here that the massacres of Sept. 1792 took place. Numerous ladies of the aristocracy, who became victims of the revolutionary tribunal, came here daily to walk or to wash at the fountain, passing in and out through the still existing gate. "It is old, rusty, and black, it makes one shudder .... All the ladies summoned by the tribunal have passed through this heavily barred door, Mme. Elisabeth, the Noailles ladies, Mme. Roland, Cécile Renault, and so many others .... The gown of Lucile Desmoulins has touched these iron bars, Mme. du Barry clung to them in her agony, the Princess of Monaco leaned against them, calm and resigned, awaiting the dread summons." (G. Lenôtre.)

Marie Antoinette's cell, which we next visit, is much altered since the autumn of 1793. When brought from the Temple to the Conciergerie on Aug. 2nd, 1793, she was at first shut up in another room, but after the carnation conspiracy she was removed to this cell, where she remained from Sept. 11th to Oct. 16th. The doorway, the window, and the door into the adjacent cell are all of later date.

From the cell of Marie Antoinette we pass into the cell in which Robespierre is said to have been placed for a few hours prior to his execution. Beyond these is the 'Salle des Girondins', now fitted up as a chapel and containing a small museum. Among the pictures is a painting of Marie Antoinette bidding farewell to her family when about to be transferred from the Temple to the Conciergerie, by Drolling; and another of Marie Antoinette receiving the sacrament in her cell, by Pajou (1817). A glass-case in the centre contains the arm-chair, the crucifix, and other objects used by Marie Antoinette in her prison.

Opposite the Palais de Justice, on the E. side of the Boul. du Palais, rises the **Tribunal de Commerce** (Pl. R, 20; *V*), built by Bailly in the Renaissance style in 1860-66. It has an octagonal dome, 138 ft. high, in the line of the Boul. de Sébastopol (p. 79), and visible from the Gare de l'Est. The interior is open on week-days. The staircase ascends to the Audience Chamber and the Bankruptcy Courts. On the landing of the first floor are statues of Industrial Art by Pascal, Mechanical Art by Chapu, Terrestrial Commerce by Maindron, and Maritime Commerce by Cabet; above are caryatids by Dubut. In the vestibule, on the first floor, are busts of Chancellor L'Hôpital (1504-73) and Colbert (p. xxi). The Salle d'Audience, on the first floor, to the left, contains four historical pictures: Establishment of consular jurisdiction in 1563, and Louis XIV. signing Colbert's commercial code in 1673, both by Robert-Fleury; the Boatmen of the Seine (comp. p. 277), and the Corporations before Etienne Boileau in 1258, by P. Delance. Within the buildings (left of grand staircase, then to the right) is a fine courtyard with two colonnades, one above the other, over which are caryatids by Carrier-Belleuse supporting the glass roof.

The broad Rue de Lutèce, opposite the main entrance of the Palais de Justice, leads to the Hôtel-Dieu. In the centre is a bronze statue, by A. Boucher (1892), of *Théophraste Renaudot* (1586-1653), physician and confidant of Louis XIII. and founder of the 'Gazette de France' (p. 46). — To the left of the statue is the 'Cité' station of the Métro (Line 4; Appx., p. 33), and behind the Tribunal de Commerce lies the Marché-aux-Fleurs (Pl. R, 23; *V*), a small square shaded by paulownias and adorned with two fountains, the chief flower-market in Paris (Wed. and Sat. the busiest days), used also on Sun. as a bird-market.

The **Préfecture de Police** (Pl. R, 20, 19; *V*) occupies a former barrack on the S. side of the Rue de Lutèce and the Marché-aux-Fleurs. The offices are open from 10 to 4. The *Lost Property Office* is in the courtyard; the *Passport Office* is on the second floor, above the entresol (entrance by Staircase D).

At 36 Quai des Orfèvres is the *Musée de la Police* (open on Thurs., from 2 to 5), reached by Staircase A, at the end of the court, to the left. The three rooms and a long gallery on the 4th floor contain documents relating to the Parisian police, portraits, patterns of uniforms, memorials of policemen killed in the execution of their duty, warrants, and prison-registers.

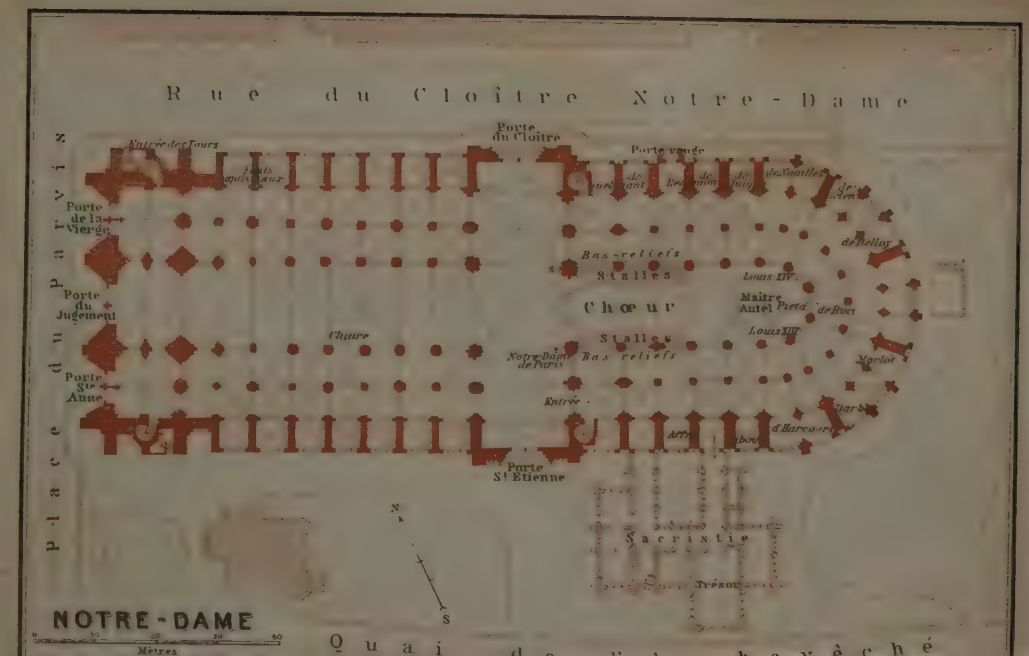
Between the Préfecture and the Hôtel-Dieu lies the Rue de la Cité, crossing the Cité from the *Pont Notre-Dame* (N.) to the *Petit-Pont* (S.). The street and bridges (the latter frequently rebuilt) mark the line of the original thoroughfare of the Roman city, continued on the N. by the Rue St-Martin (p. 79) and on the S. by the Rue St-Jacques (p. 280).

The **Hôtel-Dieu** (Pl. R, 22, 23; *V*), one of the oldest hospitals in Europe, was rebuilt in 1868-78 by Diet. It was founded as a nunnery c. 660 and later became a hostel for pilgrims and sick persons. It now has 828 beds and three clinical chairs (medicine, surgery, ophthalmology).

No. 9, Quai aux Fleurs (Pl. R, 23, 22; *V*), a street skirting the N. façade of the Hôtel-Dieu, stands on the site of the house of Abélard and Héloïse (p. 246; tablet). The quaint old Rue des Ursins and Rue Chanoinesse repay exploration.

The **Place du Parvis-Notre-Dame** (Pl. R, 22; *V*), in front of the cathedral, is adorned with a bronze equestrian statue of *Charlemagne*, with his paladins Roland and Oliver (after Louis and Charles Rochet; 1882). The present Parvis dates from the rebuilding of the Hôtel-Dieu. The old Parvis was much narrower. The Hôtel-Dieu occupied the S. part, while its annexe (removed in 1908) extended on the left bank to the church of St-Julien-le-Pauvre (p. 269), which served as its chapel.

****Notre-Dame** (Pl. R, 22; *V*), the cathedral of the Archbishop of Paris, stands on the site of a church of that name, already existing in 365, and of a church of St-Etienne, mentioned in 690, which adjoined Notre-Dame on the E. In Roman times the site was occupied by a temple of Jupiter (see p. 277). The present church was begun in 1163, under the auspices of Maurice de Sully, Bishop of Paris, the first stone being laid by Pope Alexander III. By 1177 the choir and transept were nearly completed; in 1196 the nave was finished, with the exception of the first bays; and by about 1240 the original plan had been entirely carried out. The chapels began to be added in 1250, necessitating the addition (about 1260) of a bay to the transept. Lastly, at the beginning of the 14th cent. the cathedral assumed the form which it presents at the present day. A thorough restoration was carried out after 1845 by Lassus and Viollet-le-Duc. Although its general appearance is rather heavy, owing to the absence of the spires originally projected, to the lofty houses around it, and to the raising of the adjacent soil, the cathedral still presents a strikingly majestic aspect.



Rue du Cloître Notre-Dame
Place du Parvis
Entrée des Tours
Porte du Cloître
Porte rouge
Porte de la Vierge
Porte du Jugement
Porte Ste Anne
Bas-reliefs
Stalles
Chœur
Stalles
Bas reliefs
Chaire
Notre-Dame de Paris
Entrée
Louis XIV
Maître Autel
Pieta
de Buci
Louis XIII
de Belloy
Morlot
Darbo
d'Harcourt
Porte St Etienne
Sacristie
Trésor
N
S
NOTRE-DAME
0 10 20 30 40
Mètres
Quai

Geoffrey Plantagenet, son of Henry II. of England, was buried beneath the high altar in 1186. In 1430 Henry VI. of England was crowned king of France, and in 1560 Mary Stuart (afterwards Mary Queen of Scots) was crowned as queen-consort of Francis II. The coronation of Napoleon I. and Josephine de Beauharnais by Pope Pius VII. (1804) and the marriage of Napoleon III. and Countess Eugénie de Montijo (1853) were celebrated here with great ceremony.

In 1793 Notre-Dame was converted into a 'Temple of Reason', the sculptures were mutilated, and the statue of the Virgin replaced by one of Liberty. On a mound thrown up in the choir burned the 'torch of truth', over which rose a Greek 'temple of philosophy', containing the enthroned figure of Reason (represented by Mlle. Maillard, the ballet-dancer), who received in state the worship of her votaries. The orgies of which the church became the scene led, however, to its being closed in the following year. In 1795 the 'constitutional' Catholics reopened it as a place of divine worship, and in 1802 it was handed back to the Roman Catholic Church. Lastly, in 1871, the cathedral was pillaged and nearly burned down by the Communards.

The *Façade, the finest part of the cathedral, dating from the early 13th cent., and completed about 1240, is the oldest of its kind, and has served as a model for the façades of many churches in N. France. It is divided by buttresses into three sections, and consists of three stories, exclusive of the towers. The sculptures of the three finely recessed portals have been renewed, either according to fragments that have survived or copied from the statues of other French cathedrals. Those on the central portal represent the Last Judgment; the fine modern figure of Christ on the central pillar is by G. Dechaume. In the tympanum (Christ in Glory) the angel on the left holding the nails is a masterpiece of 13th cent. French sculpture. The S. portal, the oldest (begun by Jehan de Chelles in 1257), is dedicated to St. Anne, and that on the N., by which the church is generally entered, to the Virgin, both being adorned with appropriate sculptures. The relief of the Entombment and the Triumph of the Virgin is specially noteworthy. The fine ironwork of the doors should be observed, but that of the central door is modern. This story ends in a gallery, with niches containing statues of twenty-eight kings of Judah (once supposed to represent kings of France). Above the gallery, in the centre, is a statue of the Virgin, with two angels bearing torches; to the left and right are Adam and Eve. — The chief adornment of the second story is a large rose-window, 31 ft. in diameter, with simple tracery. At the sides are double pointed windows. — The third story is a gallery of pointed arches, 26 ft. high, borne by very slender columns, each double arch being crowned with an open trefoil. Above this runs a balustrade, with figures of monsters (p. 267); the façade then terminates in two great square towers (226 ft. high), each pierced with twin openings, 52 ft. high.

The façades of the transepts also deserve inspection. On the S., the *Porte St-Etienne* (visible only from the gardens near the river), with the Martyrdom of St. Stephen (middle of 13th cent.) in the

tympanum. On the N., the *Porte du Cloître*, with a statue of the Virgin (end of 13th cent.). Other notable sculptures will be seen on the small *Porte Rouge*, to the E. of the Porte du Cloître, and farther on. — The choir, with its bold buttresses, is a marvel of elegance. The spire above the transepts, 315 ft. in height, in wood covered with lead, was restored in 1859.

Interior. The church, remarkable for its unity of design, measures 426 by 157 ft., and is 115 ft. high in the centre. The double aisles are prolonged round the choir, affording the earliest example of an ambulatory. The apse is semi-circular, as in Romanesque churches. The late-Gothic chapels were introduced into the spaces between the buttresses of the aisles and choir. The vaulting is borne by 75 columns, most of them round; these, as well as the galleries over the aisles, are relics of the Romanesque style. Above the inner aisles runs a triforium resting on 108 small columns, and the clerestory is pierced with 37 large windows. The only old glass in the church is the great *Rose Window in the N. transept (eighty scenes from the Old Testament), remarkable for its beautiful and harmonious colouring (c. 1270). The rose-window in the S. transept was renewed in 1726. The modern windows are copied from old models. The pulpit in the *Nave* was designed by Viollet-le-Duc (1868). The great organ over the W. entrance (by Clicquot, 1730), restored and enlarged by A. Cavaillé-Coll in 1868, has 6000 pipes, 110 stops, and 5 manuals. To the right of the S. portal are two black marble slabs in memory of victims of the Commune (p. 250). On the easternmost pier on the S. side of the nave is a tablet (1924) "to the one million dead of the British Empire who fell in the Great War, and of whom the greater part rest in France".

The short *Transepts* contain frescoes by Perrodin (1869-70): on the right, scenes from the life of the Virgin, Apostles, and Fathers of the Church; on the left, Bishops of Paris, with monks.

The *Choir* and *Sanctuary* are shut off by modern railings. The choir-stalls and the reliefs in wood (early 18th cent.), chiefly scenes from the history of Christ and the Virgin, should be noticed. Behind the modern high altar and best seen from the ambulatory are a Pietà, by Nicolas Coustou (1723), and statues of Louis XIII. and Louis XIV., by Guillaume Coustou and Coyzevox (1715).

At the entrance to the choir, by a pillar on the right, is the highly revered statue of *Notre-Dame de Paris (14th cent.), and by a pillar near it is that of St. Joan of Arc, by C. Desvergnes (1909). Adjacent is the entrance to the ambulatory. The choir-screen here and on the opposite side is adorned with twenty-three richly coloured and gilded *Reliefs in stone, of scenes from the life of Christ, by Jehan Ravy and his nephew Jehan le Bouteiller (1319-51).

The choir-chapels, which were redecorated about the middle of the 19th cent., contain monuments, chiefly of Archbishops of Paris.

From right to left: Archbp. Affre (1793-1848; p. 182), by Debay; beyond the sacristy, Archbp. Sibour (1792-1857; p. 285), by Dubois and Lescorné; *Comte d'Harcourt (d. 1718), by A. Pigalle, with a strange allegory of the widow greeted by the deceased (in the same chapel, a seated figure of the Madonna, from a design by Bernini); Archbp. Darboy (1813-71; p. 250), by Bonnassieux; Card. Morlot (1795-1862), by Lescorné; Bishop Matiffas de Buci (d. 1304), a recumbent figure with a crozier, behind the high altar; Card. de Belloy (1709-1808), by Deseine; Archbp. de Quélen (1778-1839), by G. Dechaume; Card. de Noailles (1651-1729), by the same; Archbp. de Juigné (1728-1811), Archbp. de Beaumont (1703-81), and Marshal de Guébriant (1602-43) and his wife Renée du Bec-Crépin, these last designed by Viollet-le-Duc.

The *Sacristy*, built in 1845-50 by Lassus and Viollet-le-Duc, occupies the site of the archbishop's palace (taken down in 1831), and is entered from the S. side of the ambulatory. It contains the **Treasury** of Notre-Dame, which is shown on week-days to groups of visitors (fee 1 fr. and gratuity). The sacristan shows and explains the chief curiosities, but there is scarcely time to examine them. Most of the objects are modern and of little artistic value. Among these are sacred vessels presented by Napoleon III., especially the reliquaries of the 'grandes reliques' (p. 261; Crown of Thorns, fragment of the True Cross, and nail from the Cross), executed by Poussielgue after Viollet-le-Duc. Among the ancient objects are a 'casket of St. Thomas à Becket' (12th cent.); a reliquary of St. Clotilda (13th cent.); reliquary-busts in silver of St. Denis and St. Louis (14th cent.); and other reliquaries of the 13-16th centuries. — Also historical relics and memorials, such as the crucifix held by St. Vincent de Paul at the death-bed of Louis XIII., the coronation mantle of Napoleon I., and the blood-stained clothing of Archbps. Affre, Sibour, and Darboy.

Towers. The *View from the towers of Notre-Dame (226 ft. in height) is one of the finest in the city. The entrance to them is outside the church, in the N. tower, to the left of the portals. The ascent (1 fr.) may be made from 9 to 4, 5, or 6, according to the season. The platform at the top is reached by 376 steps (256 to the first gallery). In the S. tower hangs the great *Bourdon de Notre-Dame*, of 1686, weighing nearly 13 tons. Another bell (not used) was brought from Sebastopol. The quaint *Gargoyles* (hobgoblins, chimæras, etc.) on the balustrades of the towers, designed by Viollet-le-Duc, should be noticed.

In the gardens at the back of the cathedral are the *Fontaine Notre-Dame*, designed by Vigoureux (1845), and a marble bust of *Carlo Goldoni* (1707-93), the Italian comic poet, by Fortini (1907). Fine view of the choir of the cathedral.

The *Morgue*, at the S.E. end of the Ile de la Cité, was pulled down in 1923 (see p. 183).

The **Ile St-Louis** (Pl. R, 22; *V*), or simply 'l'Ile', connected with the Cité by the *Pont St-Louis*, is a peaceful oasis amidst the busy life around. Until the time of Richelieu it was uninhabited.

The narrow Rue St-Louis-en-l'Ile traverses the whole island. No. 51, the *Hôtel Chenizot* (1730), once the archbishop's palace, has a balcony borne by chimæras. Farther on, to the right, rises the

church of **St-Louis-en-l'Ile**, begun in 1664 by Le Vau and consecrated in 1726, with a curious perforated steeple of 1765.

At the W. end, in the N. aisle, is a small bénitier from the Carmelite convent of Chaillot, a memorial of Sister Louise de la Miséricorde (Mlle. de La Vallière; 1675). Close by are a statue of St. Louis, by A. Mony (1906), and the baptistery, with a picture of the Baptism of Christ by *Stella* (Van den Star). Several of the chapels contain old pictures. In the 2nd chapel on the left of the nave is the altar-stone on which Pius VII. celebrated mass during his captivity at Fontainebleau (1812-14). The 1st chapel to the left of the choir contains a curious portrait of St. Francis of Paola; in this and the next chapel are small statuettes in alabaster (15th cent.). The sacristy contains an altar-cover (13th cent.), consisting of twenty-six pieces of embroidery, which is shown in a chapel to the right of the nave during the festival of St. Louis (Aug. 25th).

No. 2, Rue St-Louis-en-l'Ile, is the handsome *Hôtel Lambert*, built c. 1650 by Le Vau for President Lambert de Thorigny, and since 1843 owned by the Princes Czartoryski. It was at one time the residence of the Marquise du Châtelet, whose life here with Voltaire was described by Carlyle as "short sunglearns with tropical showers, touches of guitar music, soon followed by Lisbon earthquakes".

The Boul. Henri IV (p. 182), passing this house, crosses the E. end of the Ile St-Louis by the **Pont de Sully** (Pl. R, 22; *V*). Beyond the boulevard lies a small garden with a fine monument to *Antoine Louis Barye* (1795-1875), the animal sculptor, with copies of his chief works; it was designed by Bernier and erected in 1894 by Barye's French and American admirers.

No. 17 in the Quai d'Anjou, on the N. side of the island, is the *Hôtel de Lauzun*, built in 1650-58, owned by the Duc de Lauzun, commander of the French troops at the battle of the Boyne, in 1682-1685, and occupied in 1849 by the poets Gautier and Baudelaire. On the S. side of the island is the Quai d'Orléans; here, at No. 6, an old house with a carved doorway, is the *Bibliothèque Polonaise* (public reading-room on the 2nd floor, daily 1 to 4 or 5; closed on Sun. and holidays and from mid-July to mid-Sept.). A tablet with relief-portrait on No. 12, at the corner of the Rue de Budé, marks the birthplace of Félix Arvers, the poet (1806-50).

17. The Quartier Latin.

Métro Stations (Line 4; Appx., p. 33): *St-Michel* (p. 269), *Carrefour de l'Odéon* (p. 270). — Restaurants, see p. 21.

The quarter on the left bank, to the S. of the Cité, originally enclosed by the walls of Philip Augustus and now comprising the 5th Arrondissement (Panthéon) and the E. part of the 6th (Luxembourg), is usually known as the *Quartier Latin*, and next to the Cité is the oldest part of Paris. It has been the seat of learned societies from time immemorial, and was once simply called 'L'Uni-

versité' (see p. 257). The former Bohemian life of the students is celebrated in the poems of Villon and Verlaine and in Henri Murger's 'Vie de Bohême' and George du Maurier's 'Trilby'.

The *Pont St-Michel* (Pl. R, 19, *V*; fine view of Notre-Dame, on the left) crosses from the Cité (Boul. du Palais, p. 258) to the **Place St-Michel**, near which, under the quay, is a station of the Orleans line (p. 295). On the S. side of the square, against a house, rises the *Fontaine St-Michel*, a fountain 85 ft. high and 49 ft. in width, erected in 1860 by Davioud. It consists of a triumphal arch in the Renaissance style, with a St. Michael and the dragon in bronze, by Duret, placed on an artificial rock, from which the water falls into three basins flanked with griffins. At the sides are columns of red marble bearing allegorical bronze figures. — Under the square is the 'St-Michel' station of the Métro (Line 4; Appx., p. 33). Omnibuses and tramways, see Appx., p. 60.

The Rue de la Huchette and Rue St-Séverin (Pl. R, 19; *V*) lead E. from the Place and Boul. St-Michel through one of the most interesting and best-preserved quarters of old Paris, with narrow, dirty, and tortuous streets.

In the Rue St-Séverin is the interesting church of ***St-Séverin** (Pl. R, 19; *V*), on the site of an oratory of the period of Childebert I., with an apse opened up in 1909. It consists of a nave and double aisles flanked with chapels. The façade is composed of a portal, of the 13th cent., from the old church of St-Pierre-aux-Bœufs, near Notre-Dame, and an elegant tower of the 13th cent., completed in the 15th. The first three bays of the church also date from the 13th cent.; almost all the other parts are of the 15th. The church contains excellent stained glass of the 15-16th cent., a double row of windows in the nave with figures of saints (including St. Thomas à Becket), the chapel windows with Biblical scenes. The 19th cent. wall-paintings in the chapels have been ruined by damp. — In the right aisle is a door (opened by the verger; gratuity) leading to a 15th cent. *Charnier*, resembling a cloister and recently restored.

A little farther on, to the E., is **St-Julien-le-Pauvre** (Pl. R, 19, 22; *V*), a little Gothic church of the 12th cent., where in early days the University held its sittings. In 1655 it became the chapel of the old Hôtel-Dieu. Since 1889 it has been used as a Greek (Melchite Catholic) church, and it is fitted up with a modern ikonostasis. Entrance by No. 11, Rue St-Julien-le-Pauvre, through a courtyard. In the left aisle is a statue of Baron de Montyon (1733-1820; pp. 243, 287), the philanthropist.

The recently demolished congeries of narrow streets behind the church was the chief seat in the middle ages of the learned colleges, visited by Dante in 1804 when an exile from Florence. The name of the Rue du Fouarre (the continuation to the N.E. of the Rue Dante, beyond the Rue Galande), mentioned by Dante as the 'Vico degli Stramì' (Paradiso, x. 137), is a memorial of the time when the students sat on straw during the lectures.

At the Place St-Michel begins the **Boulevard St-Michel** (Pl. R, G, 19; *V*), the main artery of the Quartier Latin, and one of the great thoroughfares made by Haussmann early in the Second Empire (comp. p. xxxi). It leads past the Musée de Cluny (p. 271), the Place de la Sorbonne (p. 279), and the E. entrance of the Luxembourg Gardens (p. 316), and ends at the Carrefour de l'Observatoire (p. 327). In term time the cafés and restaurants of the 'Boul' Mich' are crowded with students.

The Boul. St-Michel crosses the Boulevard St-Germain (p. 297) about 300 yds. from the Seine. On the left are the gardens in front of the Thermes (p. 277) and the Hôtel de Cluny (p. 271).

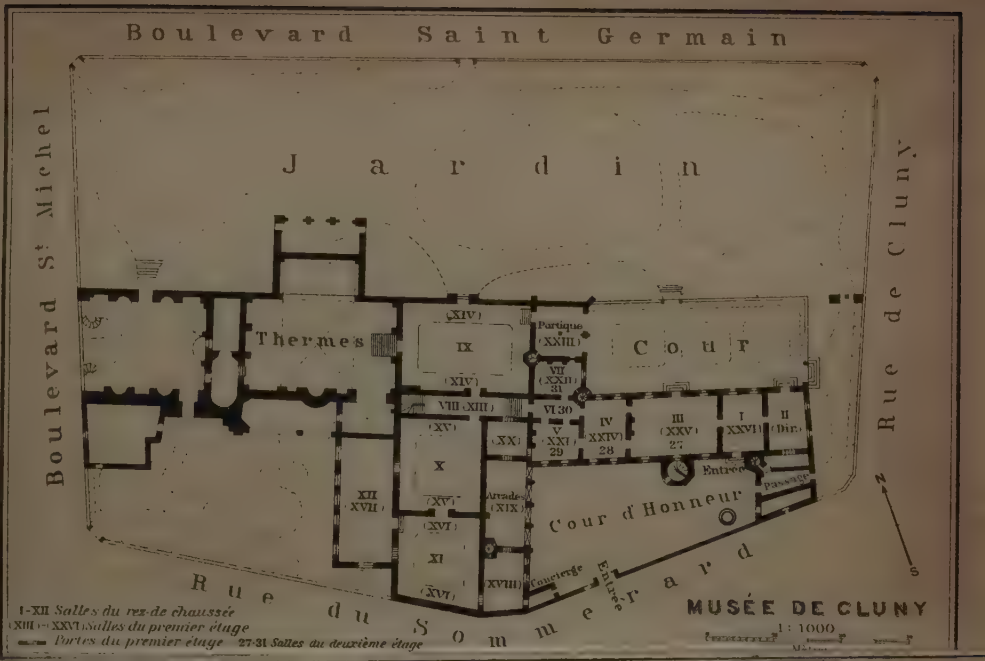
In the Boulevard St-Germain is the **Ecole de Médecine** (Pl. R, 19; *IV, V*), a large block of buildings stretching S. to the Rue de l'Ecole-de-Médecine and accommodating the medical faculty of the University. The façade towards the boulevard, by Ginain (1878), is adorned with two caryatids, by Crauk (Medicine and Surgery). The old part of the building, in the Rue de l'Ecole-de-Médecine, erected by Gondouin in 1769-76 on the site of the *Collège de Bourgogne*, has a handsome courtyard surrounded with an Ionic colonnade; at the back rises a bronze statue of *Xavier Bichat*, the anatomist (1771-1802), by David d'Angers (1855); to the left is the monument of *Dr. Paul Brouardel* (1837-1906), by Denys Puech (1909). Visitors to the interior apply to the concierge (on the right). In the vestibule is a group by Barrias (Science unveiling Nature). In the gallery next the Boul. St-Germain: Hippocrates and Hygeia, by J. Thomas. In the cloak-room at the E. end: Hippocrates refusing the gifts of Artaxerxes, by Girodet-Trioson. The collections are open only to medical men with a permit from the secretary. In the main building are the large lecture-hall (1400 seats); the library (90,000 vols.), open to students and medical men on week-days, except in vacation (Aug. 1st to Oct. 15th), 1-6 and 7.30-10.30; and a Museum of Comparative Anatomy, named *Musée Orfila* after its founder (1787-1853).

In the open space to the W. of the Ecole de Médecine are bronze statues of *Paul Broca* (1824-80), surgeon and anthropologist, by Paul Choppin (1886), and of the revolutionary *Georges Jacques Danton* (1759-94; on the site of his house), by Auguste Pâris (1889). Between the two statues is the Métro station 'Carrefour de l'Odéon' (Line 4; Appx., p. 33).

On the opposite side of the Rue de l'Ecole-de-Médecine is the *Ecole Pratique* (laboratories), a modern building which extends to the Rue Racine. At No. 15 is the refectory (late 15th cent.) of the Franciscan *Couvent des Cordeliers*, where Alexander of Hales, St. Bonaventura, and Duns Scotus once lectured. Here the revolutionary 'Club des Cordeliers' (Marat, Desmoulins, Danton, etc.) used to meet. It now contains, on the ground-floor, the *Musée Dupuytren*, a pathological collection, and on the fourth the *Musée Broca*, a museum of anthropology.

A pleasing 17th cent. house, at 5 Rue de l'Ecole-de-Médecine, has been since 1767 the *Ecole Nationale des Arts Décoratifs*. At No. 20 (pulled down in 1885) Marat was stabbed in his bath by Charlotte Corday on July 13th, 1793.

At the corner of the old Rue Serpente and the modern Rue Danton, to the N. of the boul. St-Germain, is the *Hôtel des Sociétés Savantes*, where meetings of learned societies are held. No. 5, Rue Hautefeuille, to the N. of the Rue Serpente, is the *Hôtel des Abbés de Fécamp*, with a turret at the corner of the Impasse Hautefeuille. Charles Baudelaire (1821-67) was born at No. 15, to the S. of the boulevard (rebuilt; tablet). The Rue


Boulevard Saint Germain
Boulevard St Michel
Rue de Cluny
Rue du Sommerard
Jardin
Thermes
Cour
Cour d'Honneur
Entrée
Passage
Concierge
Entrée
Arcades
Portique
IX
(XIV)
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VI 30
V
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IV
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28
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27
I
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31
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S
MUSÉE DE CLUNY
1 : 1000
I-XII Salles du rez-de-chaussée
(XIII)-(XXVI) Salles du premier étage
Portes du premier étage
27-31 Salles du deuxième étage

Hautefeuille leads to the Place St-André-des-Arts (Pl. R, 19; *V*), whence the Rue St-André-des-Arts runs to the W. No. 49 in this street (tablet) stands on the site of Jeanne de Navarre's mansion, afterwards that of the Dukes of Orleans, and Louis XII. lived there till 1484 before ascending the throne. At No. 61 is the entrance to the *Cour du Commerce*, in which (No 8) Marat's newspaper 'L'Ami du Peuple' was printed (1793). Inside No. 4 may be seen the base of a tower in the walls of Philip Augustus (p. xix). Opening off this lane to the left, between Nos. 2 and 4, is the *Cour de Rouen* or *de Rohan*, a dépendance of the palace of the Archbishops of Rouen (15th cent.), where Henri II. built a house for Diane de Poitiers. — On No. 14 Rue de l'Ancienne-Comédie is a tablet marking the site of the Théâtre-Français (p. 84) from 1689 to 1770. At No. 13, opposite, is the *Café Procope*, the first café in Paris (1689), once famous for its literary clientèle.

The ***Hôtel de Cluny** (Pl. R, 19; *V*) is adjoined by the ruins of Roman baths (Thermes, p. 277), but there is no evidence that a Roman palace, as some suppose, existed on this site (comp. p. 259). About 1340 the property came into possession of the Abbey of Cluny (near Mâcon, in Burgundy), and the abbots built their town house here. The present building, an admirable specimen of late-Gothic, under Renaissance influence, was erected by Abbot Jacques d'Amboise between 1485 and 1498, and has since remained almost unaltered. Mary Tudor (called 'La Reine Blanche' from her white widow's weeds), sister of Henry VIII. and third wife of Louis XII., occupied it after her husband's death, and here she secretly married Charles Brandon, Duke of Suffolk (1515); in 1537 the wedding of James V. of Scotland with Madeleine, daughter of Francis I., was celebrated here. The Revolution declared it to be national property, and in 1833 it was acquired by the archæologist Alexandre du Sommerard for his valuable collection of mediæval and Renaissance works of art. On his death (1842) the edifice with its collections was purchased by government and united with the Thermes, which the city presented to the state.

The ****Musée de Cluny** is an extremely valuable collection of mediæval products of art and industry. As there are over 20,000 objects, one visit will hardly suffice for even a glance at the most important. Director, Edmond Haraucourt.

Admission. The museum is open to the public daily, except Mon. and holidays, from 10 to 4 or 5; the second floor is closed until 2 p.m. Adm. 1 fr., free on Sun. and after 12 o'clock on Thursdays. A description of the museum will be found in 'L'Histoire de la France expliquée au Musée de Cluny', edited by E. Haraucourt (1922; 8½ fr.). Sticks and umbrellas must be given up (no fee).

The entrance is at 24 Rue Du Sommerard. The court is enclosed by a battlemented wall. We enter by a large gate or by a postern, both adorned with tasteful sculptures. The main building and the wings have mullioned windows, an open-work parapet, and dormer-windows of delicate execution. In the centre of the façade rises a turret. The left wing has four large Gothic arches. The entrance to the museum is at the right angle of the main building.

Ground Floor. Room I (vestibule). French and Flemish tapestries (c. 1500).

Room II, on the right, contains a large collection of ancient boots and shoes.

Room III (to the left of the vestibule). On the right and left of the entrance are French woodcarvings of the 15-16th cent., mostly Biblical subjects. The glass-case opposite the entrance contains recent acquisitions. French caskets and chests (15-16th cent.). By the three windows on the right, objects in horn and leather (16-17th cent.). By the first window on the left, German purses. Bookbindings (15-18th cent.). Fragments of French and Flemish tapestry (15-16th cent.). Swiss stained glass of the 17th century. The chimney-piece (1562), with reliefs of Christ and the woman of Samaria, is from the house of Hugues Lallement at Châlons-sur-Marne.

Room IV. Under glass: goldsmiths' work (12-16th cent.), pilgrims' badges, amulets; pewter; plaquettes and medals of lead (often preferred to bronze as giving sharper outlines). Between the windows on the right is a French panel-painting (14th cent.) of the Crucifixion, with finely painted drapery and expressive faces. Opposite each other on the walls are two Flemish *Altarpieces in carved wood, depicting the Passion (Antwerp, c. 1500). On the entrance-wall, the Adoration of the Magi (Hispano-Flemish triptych, c. 1520); opposite, *710. Triptych of carved wood, with paintings (German; early 16th cent.). Gothic credences and dressers.

Room V. On the entrance-wall and opposite the windows hang two Brussels tapestries (16th cent.), Arithmetica and the Adoration of the Magi. The chimney-piece (c. 1560), from the house of Hugues Lallement (see above), represents Diana and Actæon. In the centre, an Italian celestial globe in gilded bronze, dated 1502. The two window-cases contain French, Italian, German, and Spanish medals and plaquettes of the 15-17th cent., a rich collection illustrating the culture and ideals of the Renaissance. The wall-cases contain Italian bronzes of the late Renaissance and a collection of paxes. Opposite the windows, two aquamanilia (p. 158) and a bronze equestrian statuette wrongly said to represent St. Joan of Arc, both of the 15th century. — Corridor VI contains mirror-frames (16-17th cent.).

Room VII. Collection Audéoud (Italian and Spanish art of the 17-18th cent.). In the centre, a Neapolitan crib ('presepe'), as exhibited in Italian churches at Christmas, with costumed figures. In the show-cases are similar representations of the Last Supper, the Massacre of the Innocents, etc. — We return through Corridor VI to Corridor VIII, with late-Gothic Spanish altarpieces and French tiles (14-16th cent.).

Room IX, to the right, contains woodcarvings, nearly all of French workmanship and some of great artistic merit. On either side of the entrance, the Virgin and St. John, from a group of the

Crucifixion, with a solemn expression (Italian; 13th cent.). By the pillar on the left of the entrance, St. Geneviève des Ardents (known as Notre-Dame des Ardents; French, 15th cent.). By the 1st pillar on the right, a *Virgin of the best Gothic period (14th cent.). By the 2nd, a German statuette of St. Catherine (late-Gothic; 15th cent.). Behind, on a small column, is a painted statuette of the Virgin and Child (14th cent.). To the left of the door leading to the Thermes (p. 277) is a large Angel of the Annunciation (Pisa; 14th cent.). Most of the other sculptures are of the 16th cent. and, though technically highly finished, they lack the earnest dignity of earlier art. In the centre, above, is a large *Crucifix, a masterpiece of Romanesque art (end of 12th cent.); below, the Child Jesus blessing, attributed to *François Duquesnoy*, a Flemish contemporary of Rubens (17th cent.), and the Virgin reading (14th cent.). These three exhibits show a striking contrast in style and treatment. The statuette of St. Louis from the Sainte-Chapelle, under a glass shade near the entrance-wall, is an admirable example of late 13th cent. work. The four mutilated figures of the Apostles (2nd half of 13th cent.), in the corners of the room, are likewise from the Sainte-Chapelle. Above the entrance is an altar-frontal with the Life of the Virgin, a rare example of early English panel-painting (14th cent.). On the entrance-wall, mosaics from St-Denis (12th cent.). The three superb *Tapestries are the product of the Brussels factory and belong to a series of ten (continued in the next two rooms) depicting the story of David and Bathsheba (c. 1520). — We return and cross Corridor VIII.

Room X. On the left as we enter is a piece of Hispano-Sicilian embroidery on velvet (16th cent.). In the show-cases and on the walls, wrought iron and bronze work of the 13-17th cent., some examples inlaid with gold and silver: caskets, knives, forks, spoons, swords, daggers, implements, and an early coffee-mill. In the lower part of the further floor-case on the right, two 'girdles of chastity'. In the centre, a valuable lathe once belonging to the Elector Augustus I. of Saxony (1564) and a case of candlesticks (with a Venetian lamp of the 16th cent.). By the right wall, *711. The three Fates, a marble group attributed to *Germain Pilon*.

Room XI (Salle du Saint-Esprit). Iron and bronze work (continued): knockers, tools, utensils, seals, spurs, and moulds for making consecrated wafers (13-18th cent.). *Three mantles of the Order of the Holy Ghost (p. 147) and wall-hangings from the chapel of the Order. In front, a *Lantern from a Venetian galley. By the right wall, an admirable alabaster statue of the Virgin and Child (French; 16th cent.).

Room XII (to the right). State carriages, sledges, and sedan chairs of the 17-18th centuries.

We return to Corridor VIII and ascend the carved wooden stair-

case (from the Chambre des Comptes, p. 259) with the arms of Henri IV. and Marie de Médicis.

First Floor. At the top of the staircase hangs a French tapestry of the end of the 16th cent., representing the battle of Jarnac (1569). — In Corridor XIII are five fine statues: the second, St. Anthony, in the style of *Claus Sluter* (p. xxxviii); the third, the Vierge du Breuil', of the school of Troyes (c. 1520); the fifth, St. Barbara, from Champagne (15th cent.).

Room XIV (to the left) is the gallery of Room IX (p. 272). Faïence, porcelain, and stoneware of the 16-18th centuries. On the left, German stoneware from the Lower Rhine and from Nassau. Two charming satyrs by *Cladion* (1783). French *Faïence by *Palissy* and his followers (p. 156); faïence from St-Porchaire (Oiron ware; 16th cent.); by the next wall, faïence from Sceaux, Paris, Niederviller, Strasbourg, Marseilles, Moustiers, Alcora (Spain), Rouen, and Nevers; by the exit, Delft ware. The floor-cases contain Dresden and Sèvres porcelain.

Room XV (opposite the last) is the gallery of Room X (p. 273). *Italian faïence of the 15-18th cent., an excellent collection, arranged in eight cases according to place of origin: on the right, 1. Faenza, 2. Cafaggiolo and Deruta, 3. Deruta, 4. Gubbio and Castel Durante, 5-7. Urbino, 8. Venice, Castello, and Castelli. On the wall to the left of the entrance, reliefs in enamelled terracotta by *Luca della Robbia* and his school (15-16th cent.).

Room XVI is the gallery of Room XI (p. 273). On the right, *Hispano-Moresque faïence (14-17th cent.) and *Faïence from Rhodes influenced by Persian models (15-17th cent.). French stained glass (16-17th cent.).

Room XVII (to the right). On the entrance-wall, to the right, hang six *Tapestries from the château of Boussac (2nd half of 15th cent.), notable for their fine colouring; they depict the life of a noble lady, introducing the mediæval romance of the unicorn, that is only to be tamed by the hand of a virgin. The large chimney-piece, from Rouen, is adorned with Italian Renaissance reliefs representing the miraculous removal of the house of the Virgin from Nazareth to Dalmatia and thence to Loreto in Italy. The copper-gilt altarpiece in the centre of the opposite wall is a masterpiece of Rhenish art of the 12th cent. and represents the Descent of the Holy Ghost. The eighteen round panes of glass in the windows, with Biblical scenes on a dark-blue ground, are originals from the Sainte-Chapelle (p. 261; 13th cent.). — The double case to the left, near the window, contains an almost unrivalled collection of *Enamels (comp. p. 148). Among the earliest (12th cent.) are the two large pieces: 4492. St. Stephen of Muret, founder of the Abbey of Grandmont near Limoges, conversing with St. Nicholas, 4493. Adoration of the Magi; and the plaquette between them, with Christ

enthroned, surrounded by the symbols of the Evangelists. Above, in the middle row, 4497, 4498, 4499. Three large reliquaries of the 13th cent.; above, on the left, the so-called reliquary of St. Thomas à Becket (c. 1220). In the glass-cases near the right wall: valuable Gothic church vessels; collection of crucifixes (6-18th cent.). In the 2nd tall case, *Reliquary of St. Anne, by *Hans Greiff* of Nuremberg (1472); in the 3rd, 4994. Relief of the Last Supper, in gilded copper (Limoges; 13th cent.). The five desk-cases by the windows contain enamels by *Léonard Limousin* and his followers (p. 148). On the wall opposite the chimney-piece are the largest enamels known (nine in number; each 39 by 65 in.), representing the gods of antiquity and the virtues, by *Pierre Courteys* (1559), from the Château de Madrid (p. 241).

Room XVIII (on the opposite side of Room XVI). Jewish religious art (gold and silver plate, MSS., embroidery). Chimney-piece of the 15th century.

Room XIX. Musical instruments, psaltery, Amati violin, mandolines, a French lyre. By the wall, to the left, dancing-master's 'kits' or small violins; spinet (16th cent.). On the wall hang two tapestries depicting episodes in the French wars of religion (Battle of St-Denis, 1567; Battle of Jarnac, 1569). Between the two is a French panel-painting (c. 1500): on the right wing, Louis XII. anointed at Rheims Cathedral; on the left wing, Samuel anointing David.

Room XX (Salle du Petit-Plafond) has a painted ceiling of the 17th cent. and contains Flemish and Dutch furniture of the 16-17th.

Room XXI (Chambre François Ier). State bed of the 16-17th centuries. Admirable furniture of the same period, including, on the right of the 15th cent. chimney-piece, *1424. Richly carved walnut cabinet from the Abbey of Clairvaux (end of 16th cent.). Opposite the windows, 646. Marble sculpture of the Presentation in the Temple (end of 14th cent.).

Room XXII (Chambre de la Reine Blanche, p. 271). Furniture of the 17th cent., including a four-poster bed. On the right, a *Venetian cabinet (16th cent.), with inlay, painting, and statuettes. On the mantelpiece, an astronomical clock by Joseph Naylor of Nantwich, Cheshire (17th cent.).

The *Chapel (XXIII) is in a rich Gothic style, with a central pillar. Twelve niches with richly decorated canopies. In front of the altar are several Madonna statuettes of the 15th cent., and ranged round the walls are stalls, statues, bas-reliefs, and, on the left, an altarpiece from the Abbey of Averbode (Flemish; end of 15th cent.). We retrace our steps and turn to the left.

Room XXIV contains ivories. In the 1st tall case: *1037. Seated statuette of the Madonna in the severe style of the early 13th cent.; 1060. Reliquary with fifty-one reliefs of Biblical scenes (15th cent.).

In the 2nd case, 1087. Large statuette of the Madonna, with noble lines (14th cent.). In the adjoining desk-case: 1036. Wing of a diptych (Romanesque, c. 400; other wing in the Victoria and Albert Museum in London); *Wing of a consular diptych (A.D. 506); 1035. Christ blessing the marriage of the German Emperor Otho II. with Theophano, daughter of the Greek emperor (973).

Room XXV. In front of the chimney-piece are five alabaster statuettes of the Burgundian school of the 15th cent. (comp. p. xxxviii), comprising four mourning *Monks ('pleurants'), two of which are from the tombs of Philippe le Hardi and Jean sans Peur at Dijon, and a Madonna and Child. Venetian and other glass. French illuminations and MSS. Thirteen cassone-panels (Italian; 15-16th cent.). A door in this room leads to the 2nd floor (see below).

Room XXVI (Salle des Couronnes). In the central case are nine golden *Crowns with enamel ornamentation, found in 1860 near Toledo; the largest, adorned with pearls, Oriental sapphires, and other precious stones, was, according to the inscription (formed of pendent gold letters), a votive offering of Reccesvinthus, king of the Goths (reigning 649-672). On the wall, *4988. Golden antependium from the Minster at Bâle, presented by the Emperor Henry II. (d. 1024), with Christ, the three archangels, and St. Benedict (probably of Lombard workmanship). In the 1st tall case, near the right wall, *5299. Set of chessmen in rock-crystal (German; 15th cent.); in the 2nd, *5044. Italian processional cross (14th and 16th cent.), in beaten silver, chased, gilded, and enamelled; *5005. Golden rose, presented by Pope Clement V. (d. 1316) to the prince-bishop of Bâle; on the right, 5103. Prize for shooting with the crossbow, in silver (German; end of 15th cent.). On the left side of the room, watches, clocks, sundials, etc. By the 1st window, 120. *Rings (16-19th cent.); by the 2nd, gold and silver *Ornaments of the Gallo-Roman and Merovingian periods; 4990. Merovingian scabbard, with enamel ornamentation. In the centre of the entrance-wall, *5104. 'Nef' of gilded and enamelled bronze, with movable figures; on the right, the Emperor Charles V. and his dignitaries; on the left, an orchestra and the dial of a clock (Nuremberg, 1st half of 16th cent.). The tapestries represent scenes of seigniorial life (French; c. 1500).

The **Second Floor** (open from 2 p.m. only) is reached by a winding staircase adjoining Room XXV (see above). The five rooms on this floor contain tapestries, valuable old textiles, embroidery, and lace. Special attention should be paid to the *Tapestries from the church of St-Etienne at Auxerre, woven at Arras about 1500, with scenes from the life of St. Stephen, scenes from mediæval legends, the discovery of relics in Jerusalem and Rome and the miracles wrought by them, etc. (series continued in the following rooms). Explanations are afforded by inscriptions in old French. The woodcarvings, and particularly the Gothic mouldings, should not be overlooked.

Room XXVII (Pl. 27). The glass-cases contain ecclesiastical vestments of the 15-16th centuries. In the wall-case on the right, 6419. Remains of the state robes of an abbot of St-Germain-des-Prés (d. 1014); Hispano-Moresque textiles (14th cent.); Oriental silks with religious inscriptions (16th cent.); Spanish embroidery (11th cent.).

Room XXVIII (Pl. 28). In a glass-case, gold-embroidered bonnets. Between the windows, 6285. German tapestry of the 15th cent., with inscriptions (conversation between a knight and his lady). Below, 6343. Silk embroidery on a gold ground, with figures in the costume of Louis XII.'s reign.

Room XXIX (Pl. 29). In the centre, 6583. Cap of the Emperor Charles V. (Flemish; 16th cent.).

Room XXX (Pl. 30) contains Coptic textiles (6th cent.) and the earliest Byzantine textiles, including 13,289. Emperor in a quadriga. — Room XXXI (Pl. 31) continues the collection of old lace.

From Room IX on the ground-floor (p. 272) steps descend to the Thermes. At the bottom, on the left, is a well-preserved statue of Adam (14th cent.; from Notre-Dame); and on the right, a Virgin and Child (13th cent.), both of remarkable finish.

The **Thermes**, or ruins of the Roman baths (p. 271), adjoin the Boul. St-Michel and are entered from Room IX on the ground-floor (p. 272). The fact that the largest hall, the *Frigidarium*, or chamber for cold baths, measures $65^1/_2$ by $37^1/_2$ ft., and 59 ft. in height, will convey some idea of the imposing dimensions of the Roman building. All the antiquities here are from Paris and its environs. We learn from an inscription on a mutilated Roman altar (No. 1; to the right of the staircase), dedicated to Jupiter and found beneath the choir of Notre-Dame (p. 264), that in the time of Tiberius (d. A.D. 37) there already existed a corporation of Parisian boatmen or merchant shippers (Nautæ Parisiaci). To the left, a replica of the so-called statue of Julian the Apostate (see p. 101, No. 1121).

The Garden, or *Square de Cluny*, entered through the court of the Hôtel only, contains mediæval sculptures and architectural remains, notably the portal of the Lady Chapel of St. Germain-des-Prés (13th cent.), a portal from the church of St-Benoît (early 16th cent.), and a large Romanesque portal from the Benedictine church at Argenteuil. Behind the last stands the high altar, in white marble (end of 17th cent.), from the Cathedral of St-Pierre in Martinique, which was destroyed by the eruption of Mont Pelé in 1902.

In the gardens between the Hôtel de Cluny and the Sorbonne is a monument to *Octave Gréard* (1828-1904), vice-rector of the University, by Chaplain (1909).

The **Sorbonne** (Pl. R, 19; *V*) was originally a college founded by Robert de Sorbon, confessor of St. Louis, in 1257, for the reception of professors and students of theology at the University of Paris, founded fifty years earlier. It soon acquired such a high

reputation that it became the centre of the scholastic theology, and even gave its name to the whole theological faculty. While hostile to the Reformation, the Sorbonne was strongly opposed to the Jesuits also and took the part of the Jansenists (1713). It opposed the philosophers of the 18th cent., of whose witticisms it was often the butt, until it was suppressed by the Revolution. — In 1896 the Sorbonne became the seat of the University of Paris, the provincial Academies being raised at the same time to their old rank of universities. The Sorbonne buildings now house the *Faculté des Lettres*, the greater part of the *Faculté des Sciences*, and two independent institutes, the *Ecole des Chartes* (founded in 1821) and the *Ecole Pratique des Hautes-Etudes* (founded in 1868). The Faculties of Law and Medicine (pp. 280, 270), and also the independent Catholic and Protestant Faculties of Theology (pp. 318, 331), have separate buildings. The University has about 150 professors and 170 lecturers. The number of students is over 21,000, including 3200 foreigners. (Inquiry office, see p. 47.)

The buildings of the Sorbonne were erected in 1629 by Cardinal Richelieu for the theological faculty, but were rebuilt and greatly enlarged in 1884-89, from plans by Nénot. The vast pile is 270 yds. long and 110 yds. broad. The main façade, in the Rue des Ecoles, facing the Hôtel de Cluny, has two pediments adorned with reliefs (Science, by Mercié; Literature, by Chapu) and an attic with eight statues: Chemistry (to the left), by Injalbert; Natural History, by Carlier; Physics, by Lefeuvre; Mathematics, by Suchet; History, by Cordonnier; Geography, by Marqueste; Philosophy, by Longepied; and Archæology, by Pâris.

The Vestibule, which we enter from the Rue des Ecoles, contains statues of Homer, by *Delaplanche*, and Archimedes, by *Falguière*. In the centre is the main staircase to the galleries of the great amphitheatre. In the adjoining Galerie des Sciences and Galerie des Lettres, to the left and right, are landscapes by *C. Poilpot*. The gallery adjoining the Galerie des Sciences contains two paintings by *Henri Martin*. In the courtyard (entered from the Galerie des Lettres) opposite the church, are two wall-paintings by *J. J. Weerts*, the Foire du Lendit (see p. xxx) and the Foire aux Parchemins at St-Denis, and seated figures of Pasteur, by *Hugues*, and Victor Hugo, by *Marqueste*. The library staircase, on the left of the courtyard, is adorned with paintings by *Rochegrosse*, while the Library itself was decorated by *G. Dubufe*, *Marcel Baschet*, and *J. P. Laurens*. The lecture-rooms of the Faculté des Lettres, reached from the library staircase, contain paintings by *Ferrier*, *Toudouze*, *Dagnan-Bouveret*, *Comerre*, and *Schommer*.

The Upper Vestibule is likewise decorated with mural paintings relating to Literature, by *Flameng* (to the right of the main door), and Science, by *Chartran* (to the left). Flameng's paintings represent: Founding of the Sorbonne; Abélard and his school; Installation of the first printing-press at the Sorbonne (p. 283); portraits of distinguished men (Dolet, Ronsard, Rabelais, Budé, Montaigne, etc.); Richelieu laying the foundation stone of the Sorbonne church; the Rector of the Sorbonne and Henri IV.; La Rochefoucauld; Rollin, principal of the Collège de Beauvais; Michelet lecturing at the Collège de France, with Quinet, Villemain,

Guizot, Cousin, and Renan among the audience. Statue of the Republic, by *Delhomme*. Chartran's paintings, also beginning at the door: Louis IX. studying mathematics; Ambroise Paré tying arteries; Pelissy lecturing on mineralogy; Buffon reading his treatise on natural history to De Jussieu and Daubenton; Pascal expounding to Descartes his theories concerning the weight of the atmosphere; Lavoisier explaining to Berthollet his theory of pneumatics; Cuvier studying bones; Laënnec, inventor of the stethoscope, examining a consumptive; Arago lecturing on astronomy.

The GRAND AMPHITHÉÂTRE (shown on week-days, 10-12 and 1-5; apply to the concierge in the vestibule; gratuity) holds 3500 persons and is used for public functions. At the back is *The Sacred Grove, a large allegorical painting by *Puvis de Chavannes*, his masterpiece, and one of the finest of modern decorative works (in the centre is the Sorbonne, with Letters on the left and the Sciences on the right). The cupola-paintings are by *Galland*. Around are six statues: Robert de Sorbon by *Crauk*, Descartes by *Coutan*, Lavoisier by *Dalou*, Rollin by *Chaplain*, Pascal by *Barrias*, and Richelieu by *Lanson*. — The lecture-rooms of the Faculté des Sciences were decorated by *Rixens*, *Roll*, *Montenard*, *Besnard*, and *Gervex*.

The Church of the Sorbonne, the only surviving part of the original building, was built by Jacques Lemercier for Cardinal Richelieu in 1635-53 and has a fine and conspicuous dome. The chief façade, adorned with statues (of Bossuet, Moses, Elijah, etc.), fronts the Place de la Sorbonne, whence the church is entered.

In the interior (open 10-6, in winter 11-4), to the right, is the tomb of the Duc de Richelieu (1766-1822), minister of Louis XVIII. On the left is a marble group ('L'Offrande') by *Stephan Sinding*, presented by Norwegians in memory of the French students killed in the Great War. The theatrical paintings in the nave, executed by *J. J. Weerts* in 1895 and 1920 (on the left, 'For Humanity and Fatherland'; on the right, 'The chastisement'), refer to the wars of 1870-71 and 1914-18. In the left transept is a large painting by *N. A. Hesse:* Robert de Sorbon presenting students of theology to St. Louis; also Christ at the pillar, in marble, by the younger *Rumey*. In the right transept is the *Tomb of Cardinal Richelieu (1585-1642), by *Girardon* (1694), a work of admirable finish (see p. xlvi). The cardinal is supported by Religion, with Science in an attitude of grief. Above it hangs Richelieu's hat. The large mural painting at the back, by *Timbal*, represents Theology, with portraits of Robert de Sorbon, St. Bonaventura, Abélard, Dante, Bossuet, Pascal, and others. The spandrels of the dome, painted by *Philippe de Champaigne*, represent four Doctors of the Church.

In the small **Place de la Sorbonne** is a statue of *Auguste Comte* (1798-1857), founder of Positivism, with marble bust and allegorical figures by A. Injalbert (1902). Opposite, in the Boul. St-Michel, is the *Lycée St-Louis*, incorporating some of the old buildings of the *Collège d'Harcourt*, founded in 1280.

To the E. of the Sorbonne, in the Rue des Ecoles, is the **Collège de France** (Pl. R, 19; *V*), founded by Francis I. in 1530, rebuilt in 1610, and again in 1778 by Chalgrin. It was again restored and extended in 1831 and 1877. From its beginning as a 'collège des trois langues' (Latin, Greek, and Hebrew), it has expanded into a teaching centre with 42 chairs embracing every branch of science, as indicated in the motto at the entrance ('docet omnia'). The lectures (open free to the public) are chiefly attended by older students and by ladies. The college is unconnected with the University, but is

under the control of the minister of education. — In front of the façade in the Rue des Ecoles are bronze statues of *Claude Bernard* (1813-78), the physiologist, by Guillaume (1885), *Dante* (1265-1321; p. 269), by Aubé (1879), and *Marcelin Berthelot* (1827-1907), the chemist, by R. de Saint-Marceaux (1911). At the back of the courtyard are two marble statues: *Budæus* (*Guillaume Budé;* 1467-1540; p. 200), one of the learned founders of the college, by Max Bourgeois, and *Champollion* (1790-1832), the Egyptologist, by Bartholdi. In the vestibule on the right is a marble group, Margaret of Navarre dictating to her brother Francis I. the charter founding the Collège de France, by Eugène Guillaume (1905). Renan, who was appointed professor of Hebrew in 1870, died at his apartments here in 1892, and Claude Bernard died at No. 40 Rue des Ecoles (tablet), opposite.

We now ascend the **Rue St-Jacques** (Pl. R, G, 19; *V*), once the Roman road to the S., between (left) the Collège de France and (right) the vast new pile of the Sorbonne, with the tower of its observatory. On the left is the *Lycée Louis-le-Grand* (rebuilt in 1887-96), once the *Collège de Clermont* of the Jesuits (comp. p. 200); it was founded in 1563 and Voltaire, Robespierre, and Desmoulins studied here. Higher up, at the corner of the Rue Soufflot, is the *Ecole de Droit* (Faculty of Law; see p. 278), extended in 1892-97, and reaching to the Place du Panthéon (see below). — S. part of Rue St-Jacques, see p. 323.

We now come to the broad and handsome **Rue Soufflot** (Pl. R, 19; *V*), which leads from the Luxembourg Gardens (p. 316) to the Panthéon. At the S.W. corner of the Rue Soufflot and Rue St-Jacques (No. 172) is a tablet with a plan of the old Porte St-Jacques, which belonged to the enceinte of Philip Augustus (p. xix). Other tablets in the Rue Soufflot commemorate the Dominican *Couvent des Jacobins* (No. 14; founded in 1217 and dissolved in 1790), where Albertus Magnus and St. Thomas Aquinas taught, and the *Parloir aux Bourgeois* (No. 20), the alleged meeting-place of the municipal council until the middle of the 14th century.

In the **Place du Panthéon**, on the left, is the E. façade of the Ecole de Droit (see above), begun by Soufflot in 1772 and completed in 1823; on the right is the *Mairie of the 5th Arrondissement* (Panthéon), built in 1844-46. In front of the Ecole de Droit rises a bronze statue of *Pierre Corneille* (1606-84), the father of French tragedy, by H. Allouard (1906). Opposite the Mairie is a bronze statue of *Jean Jacques Rousseau* (1712-78), by P. Berthet (1887). — Omnibuses, see Appx., p. 60.

The ***Panthéon** (Pl. R, 19; *V*) stands on the highest ground on the left bank (the Mons Lucotitius, Mont Ste-Geneviève, or Mont de Paris; 197 ft. above sea-level), the site of the tomb of St. Geneviève

(420-512), patron saint of Paris. The chapel erected over her tomb was succeeded by a church, which Louis XV. vowed to rebuild, when lying on a sick-bed at Metz in 1744. The present edifice was accordingly built in 1764-90 from the designs of *J. G. Soufflot* (p. xlix) and was likewise dedicated to St. Geneviève. In 1791, however, it was converted by the Constituent Assembly into a 'Pantheon', or temple of fame, for the burial of great men. Mirabeau was the first to be interred in the Panthéon (April 4th, 1791; see p. 283), and on July 12th of the same year the remains of Voltaire were brought hither. The building, restored to divine service in 1806, was again made a Pantheon after the July Revolution in 1830, when the words 'Aux grands hommes la patrie reconnaissante' were re-inscribed on the pediment. It was reopened as a church in 1851, but finally secularized for the obsequies of Victor Hugo (1885; comp. p. 71); visitors need not uncover.

The Panthéon is an edifice of most imposing dimensions, in the form of a Greek cross, 367 ft. by 275 ft., with a central dome 272 ft. high and 78 ft. in diameter. The dome rests on a lofty cylinder or drum enclosed by a Corinthian colonnade, and is crowned with a lantern, capped in its turn with a small dome. The total height, to the top of the cross, is 299 ft. The façade consists of a peristyle of twenty-two Corinthian columns, 66 ft. high, like that of the Pantheon at Rome. The *Tympanum, 118 ft. long and 23 ft. high, sculptured by *David d'Angers* (1831-37), represents France, between Liberty and History, distributing wreaths to her sons.

Under the portico are marble groups by *Maindron:* St. Geneviève begging Attila, chief of the Huns, to spare the city; Baptism of Clovis by St. Remigius. The doors are of bronze.

The Interior (open daily, except Mon., 10 to 4 or 5; adm. 1 fr., free on Sun. and after 12 o'clock on Thurs.) is impressive. A Corinthian colonnade, on each side, forms a lateral gallery with a tribune above. Over the centre rises the dome, which Soufflot intended to rest on the columns; *Jean Rondelet*, his successor, however, substituted massive piers. The dome is in three sections; the second is adorned with a painting by *Gros* (1811-27), St. Geneviève receiving the homage of the kings of France (Clovis, Charlemagne, St. Louis, and Louis XVIII.); above, Louis XVI., Marie Antoinette, Louis XVII., and Madame Elisabeth. The paintings in the spandrels, after *Gérard*, represent Death, France, Justice, and Glory.

The mural decoration of the Panthéon lacks unity. It was entrusted to Paul Chenavard in 1848, but his cartoons (now at Lyons), inspired by philosophy and history, were never executed owing to the reconsecration of the church. The mistake was then made of employing painters of different schools.

Right and left of the entrance are statues of Gen. Hoche, by *Dalou*,

and La Tour d'Auvergne, by *Verlet*. Above the door is a fresco of Glory surrounded by the Arts and Literature, by *H. d'Espouy* (1906). — Right aisle: Preaching of St. Denis, by *P. V. Galland*; *Youth of St. Geneviève, by *Puvis de Chavannes* (1877; p. li). Above these and the following paintings are smaller ones relating to the lower scenes. — By the pier of the dome, SS. Germain and Geneviève, a group by *Chapu*.

Under the dome, by the piers, are four large groups of sculpture. On the right, a monument to Rousseau (p. 283), by *A. Bartholomé* (1912), with figures (r. to l.) of Fame, Nature, Philosophy, Truth, and Music. On the left, a monument to Diderot (1713-84), by *Terroir* (1923). Opposite, on the right, a group of generals of the Revolution, by *Mercié* (1923). On the left, a group of nine orators and political writers of the Restoration, including Casimir Périer, Gen. Foy, Chateaubriand, and La Fayette, by *Marqueste* (1919).

South Transept. On the right, Coronation of Charlemagne by Pope Leo III., and Charlemagne receiving the keys of the Holy Sepulchre from the ambassador of Hārūn-al-Rashīd, painted by *Henri Lévy*; on the S. wall, Pilgrimage to the shrine of St. Geneviève to implore relief from the 'Mal des Ardents' (1130), and Procession with her relics (1496), by *Maillot*, and a Gobelins tapestry, 'Gratia Plena' (part of the old church-decorations); on the E. wall, Baptism of Clovis and his Vow at the battle of Tolbiac, by *Joseph Blanc*. In front of the tapestry, a monument to the unknown French soldiers killed in the Great War, by *H. Bouchard* (1920). — By the pier of the dome, St. Gregory of Tours, by *E. Frémiet*, and St. Bernard, by *F. Jouffroy*.

Choir. The place of the high altar is taken by a great monument to the National Convention ('Vivre libre ou mourir'), by *François Sicard*: in the centre, the Convention and the altar of the Fatherland; on the left, the Oath in the Jeu de Paume (p. 345); on the right, the March of the Patriots. On the S. wall, Death of St. Geneviève and a Miracle at her tomb, painted by *J. P. Laurens*; in front, a statue of the saint, by *E. Guillaume*. On the vault of the apse, Christ showing the angel of France the destiny of her people, mosaic by *Hébert*. Between the pilasters, three panels ('Vers la Gloire') by *Detaille* (1905). To the left, an inscription in honour of Captain Guynemer (p. 306). On the N. wall, *St. Geneviève watching over Paris, and St. Geneviève revictualling the city during the siege by Childeric, by *Puvis de Chavannes* (1898). — By the pier of the cupola, St. Jean de Matha, by *E. Hiolle*, and St. Vincent de Paul, by *A. Falguière*.

North Transept. On the right, St. Joan of Arc at Domremy, at Orleans, at Rheims, and at the stake in Rouen, by *J. E. Lenepveu*; in front, a grey and white marble statue of the saint, by *Allouard*. On the N. wall, Charity, Patriotism, the Family, and Prayer, by *F. Humbert* (1900), and a piece of Gobelins tapestry, 'Pro Patria'; in front, a monument to forgotten artists, by *Landowski*. On the

W. wall, St. Louis administering justice, founding the Sorbonne, founding the Quinze-Vingts (p. 182), and captive of the Saracens, by *A. Cabanel;* in front, a bronze statue of Vercingetorix, the Gallic chieftain, by *Ségoffin*.

Left Aisle. By the pier of the dome, St. Martin, a group by *P. Cabet* and *J. Becquet;* on the wall, Attila and St. Geneviève, after *E. Delaunay*, painted by *Courcelles-Dumont;* Martyrdom of St. Denis, by *Léon Bonnat*.

The **Dome** may be ascended without a guide, but only in small parties. Staircase in the left (N.) transept. We ascend 139 steps to the roof, and 192 more to the first cupola, through the opening (23 ft.) in which we obtain a close view of the paintings by Gros (p. 281). — We may ascend 94 steps more to the lantern (extensive view).

The **Vaults** (*Caveaux;* adm. 50 c.) are shown to limited parties at a time, but the visit is apt to be hurried, and the route varies. The entrance is at the end of the building, to the left of the choir. At the foot of the stairs is the urn destined to receive the heart of *Léon Gambetta* (1838-82; p. 66). Among the tombs are those of *J. J. Rousseau* (1712-1778; see pp. 282, 404); *Voltaire* (1694-1778), with his statue after Houdon; *Soufflot* (1713-80), the architect; *Marshal Lannes* (1769-1809; p. 218); *Lazare Carnot* (1753-1823), member of the Convention; *President Sadi Carnot* (1837-94), his grandson; *Gen. Marceau* (1769-96); *La Tour d'Auvergne* (1743-1800), 'the first grenadier of France'; *Baudin* (1811-51; pp. 219, 251); *Victor Hugo* (1802-85; p. 236); *Emile Zola* (1840-1902; p. 218); *Lagrange* (1736-1813), the mathematician, and several senators of the First Empire; *Bougainville* (1729-1811), the navigator; and *Marcelin Berthelot* (1827-1907), the chemist, and his wife, who died on the same day. The bodies of *Rouget de Lisle* (1760-1836), author of the 'Marseillaise'; of the historians *Jules Michelet* (p. 249), *Edgar Quinet* (p. 380), and *Ernest Renan* (p. 219); and of *Jean Jaurès* (1859-1914), the Socialist, are to be transferred to the Panthéon. Mirabeau (1749-91) and Marat (1748-93) were buried here with great ceremony, but their remains were subsequently transferred to the burial-ground of the Hôtel de Clamart (p. 323) and to the graveyard of St-Etienne-du-Mont (p. 284) respectively.

The **Bibliothèque Ste-Geneviève** (Pl. R, 19; *V*), a long building on the N. side of the Place du Panthéon, was built by H. Labrouste in 1843-50. On the walls are inscribed names of famous authors of all nations. The library was founded in 1624 in the Abbey of Ste-Geneviève, and augmented by the books of Cardinal Le Tellier, Archbishop of Rheims, in 1710. Declared national property in 1790, it was brought to the present edifice in 1850.

On the staircase is a bust of *Ulrich Gering*, who in 1469 set up at the Sorbonne the first French printing-press (comp. p. 278). Above is a copy, by P. Balze, of Raphael's School of Athens; at the sides are busts of La Rochefoucauld and Labrouste. At the entrance to the reading-room is a fine Gobelins tapestry, Study surprised by Night, after Balze. The rooms reserved for MSS. and rare books contain several fine busts (17-19th cent.) and a few antique busts.

The **Reading Room** *(Salle de Lecture)*, on the first floor, a fine example of iron construction, is seated for 420 readers. It is open daily, except Sun. and holidays, 10-12, 2-4, and 6-10; closed Aug. 15th-31st.

The Library contains 3800 MSS., 9 17th cent., some of them with beautiful miniatures, and about 500,000 printed books, including nearly all the Aldines (from the famous firm of Aldus Manutius at Venice; 15 16th cent.), Incunabula (about 1250), and Elzevirs, printed by the family of that name at Leyden and Amsterdam (late 16th and 17th cent.), also several editions of the 'Imitation of Christ' and most of the periodicals of the 17th and 18th cent.; lastly, about 22,000 engravings, including nearly 10,000 portraits. The portrait of Mary Queen of Scots is said (but on doubtful authority) to have been presented by her to the Abbey of Ste-Geneviève.

The Scandinavian Library (40,000 vols.), on the right, 6 Place du Panthéon (1st floor, Tues. & Fri., 1-4), belongs to that of Ste Geneviève.

To the left of the library, at 2 Rue Cujas, is the *Collège Ste-Barbe* (Pl. R, 19; I'), which was founded in 1460 and claims to be the oldest surviving educational establishment in France; SS. Ignatius Loyola and Francis Xavier (p. 213) were students here in 1524. In the courtyard of No. 21 Rue Valette, to the N. of the Place du Panthéon, are interesting remains of the old *Collège Fortet* (1391), where the members of the Ligue and the Conseil des Seize met, and where Calvin studied in 1533.

The church of ***St-Etienne-du-Mont** (Pl. R, 22; I'), to the N.E. of the Panthéon, is a combination of late-Gothic and Renaissance architecture, erected in 1517-1618. The choir is mainly Gothic, the façade Renaissance. To the left of the portal is a square tower, flanked with a round turret, probably part of an earlier building. In 1795 the church was handed over to the Theophilanthropists and became the 'Temple of Filial Piety'.

The Interior, one of the finest in Paris, consists of a nave and aisles of almost equal height. Slender round pillars, twelve on each side, united by a gallery half-way up, bear the lofty vaulting; from the pillars spring ribs ending in pendent keystones, the finest being those over the transept. The choir is enclosed by a **Rood Loft* 'jubé', of elegant workmanship, by Biard (1600-5). The wooden pulpit, by Lestocard, from designs by La Hire (1640), is borne by a Samson, and adorned with numerous statuettes. The stained glass of the upper windows is very interesting, part of it being ascribed to Pinaigrier (1568). The 5th chapel on the right contains an Entombment with life-size figures in terracotta (early 17th cent.).

Ambulatory. On the wall, just beyond the rood-loft, is the tombstone of Jean Racine (1639-99), and beyond the 1st chapel that of Blaise Pascal (1623-62). On the same wall, the Stoning of St. Stephen, by Abel de Pujol. The 2nd chapel contains the *Tomb of St. Geneviève*, the patron saint of Paris, a modern shrine enclosing part of the old sarcophagus, and a resort of pilgrims on the feast of St. Geneviève (Jan. 3rd and following days). The *Chapelle de la Vierge* (Lady Chapel; 1661), in the apse, contains four frescoes of scenes from the life of the Virgin, by Caminade (1839). — A passage (Visitors ring) to the right of this chapel leads to the *Galerie de l'Ancien Charnier* (charnel-house), containing twelve superb stained-glass *Windows of the 16-17th cent., such as the 'Mystic Wine Press', attributed to Pinaigrier. — The adjoining *Chapelle des Catéchismes* (1861) is adorned with paintings by Giacometti, Timbal,

and Biennoury. By the entrance are statues of St. John (right) and St. Aloysius (left), by Chapu.

Archbp. Sibour (p. 267) was assassinated in this church by the Abbé Verger, an interdicted priest, in 1857.

The square tower, transitional in style, to the right of St-Etienne, and separated from it by the Rue Clovis, is a relic of the *Abbey of Ste-Geneviève*. It now forms part of the *Lycée Henri IV* (Pl. R, 22, 19; *V*), which includes also the refectory and other conventual buildings.

In the Rue du Cardinal-Lemoine, facing the lower end of the Rue Clovis, is the former **Scots College** *(Collège des Ecossais)*, founded in 1313 by David, Bishop of Moray, a great seat of Scottish continental learning and latterly a centre of Jacobite influence. The building, erected in 1665 at the expense of Robert Barclay, is now an orphanage kept by the sisters of St. Vincent de Paul. The chapel of St. Andrew, on the first floor, contains the tomb of the beautiful Duchess of Tyrconnel (d. 1731) and a memorial erected by the Duke of Perth to James II. (p. 371). The urn with James II.'s brain, bequeathed by him to the college, and the portrait of Prince Charles Stuart and his brother are no longer kept here. Visitors apply to the portress (donation for the poor). — No. 49 Rue du Cardinal-Lemoine, built by G. Boffrand and recently restored, was the mansion of Charles Le Brun (see below), and Watteau also lived there.

Behind St-Etienne, with its main entrance in the Rue Descartes, is the *Ecole Polytechnique* (Pl. R, 22; *V*), for the education of artillery engineers and officers, founded by Monge, the mathematician, in 1794. It includes part of the buildings of the *Collège de Navarre*, founded by Jeanne de Navarre in 1304. — To the N. is the **Square Monge**, with bronze statues of *Voltaire*, after Houdon (p. 84), and the poet *François Villon* (born at Paris in 1431; died 1489?), by Etcheto (1881), two stone statues from the old Hôtel de Ville, and a fountain in the Louis XV. style.

Farther N. the Rue Monge ends at the Boulevard St-Germain (p. 297). A little to the right is the church of *St-Nicolas-du-Chardonnet* (i.e. 'of the thistlefield'; 1656-1709); the tower of 1625 belonged to an earlier church.

The 1st chapel in the right aisle contains a picture by *Desgoffe*, Jesus healing the blind man at Jericho, and one by *Corot*, Baptism of Christ. In the 2nd choir-chapel on the right, the tomb of Jérôme Bignon (1589-1656), the jurist, by *Anguier* and *Girardon;* 4th choir-chapel on the left, the tombs of the painter Charles Le Brun (1619-90), by *Coyzevox*, and his mother, by *Tuby* and *Collignon*. Organ-loft of the 18th century.

Nearly opposite the end of the Rue Monge is the **Place Maubert** (Pl. R, 22; *V*), where a bronze statue, by E. Guilbert, was erected in 1889 to *Etienne Dolet* (1509-46), a printer burned here as a heretic under Francis I. The reliefs represent Paris protecting Freedom of Thought, and the Arrest and Execution of Dolet. The inscription, a punning pentameter, runs: "Non dolet ipse Dolet, sed pia turba

dolet". — In the Rue des Carmes, to the S.W. of the Place Maubert, is the former chapel of the *Irish Seminary* (in the courtyard of No. 15).

The Boul. St-Germain leads E. to the quays near the Pont de Sully (p. 268); its intersection with the Boul. St-Michel (p. 270) is $^1/_4$ M. distant from the Place Maubert.

The fire station at 24 Rue de Poissy incorporates the refectory of a Bernardine convent founded in 1244 by Stephen de Lexinton, abbot of Clairvaux (tablet). — No. 47 in the Quai de la Tournelle, now the Pharmacie Centrale, was formerly the convent of the Filles de Ste-Geneviève ('Miramiones'), founded by Mme. de Miramion in 1670.

To the S.E. of the Lycée Henri IV and the Ecole Polytechnique lies a picturesque old quarter. The Rue Mouffetard (Pl. G, 22; *V*) contains several curious old signs (as at No. 69); the fountain at No. 60 dates from 1671. At No. 99 is the *Marché des Patriarches*, on the site of the Hôtel de Chanac (14th cent.), the residence of the patriarchs of Alexandria and Jerusalem. No. 1, *Place de la Contrescarpe*, at the beginning of the same street, stands on the site of the Cabaret de la Pomme-de-Pin, celebrated in prose and verse by Rabelais and Ronsard's 'Pléiade'. A tablet on No. 2 Rue Rollin marks the site of the house where Pascal died in 1662. — To the E., to the left of the Rue de Navarre, excavations in 1870-83 brought to light part of a Roman amphitheatre, the **Arènes de Lutèce** (Pl. G, 22; *V*). It was constructed on the E. slope of the Mont de Paris (p. 280) in the 2nd or 3rd cent. A.D. Its area (62 by 51 yds.) is small compared with other amphitheatres. The tiers of seats have been restored, and a monumental approach from the Rue des Arènes has been constructed. The surrounding gardens contain a bronze bust, by A. La Penne (1905), of *Gabriel de Mortillet* (1821-98), the anthropologist.

18. The Faubourg St-Germain.

Métro Stations (Appx., pp. 33, 37). Line 4: *Odéon, St-Germain-des-Prés, St-Sulpice.* Line 10: *Odéon, Mabillon, Carrefour de la Croix-Rouge, Sèvres-Babylone, Varenne.* — Nord-Sud (Appx., p. 37): *Chambre des Députés, Solférino, Bac, Sèvres-Croix-Rouge.* — Restaurants, p. 21.

The quarter on the left bank, opposite the Louvre and the Tuileries, is within the 6th Arrondissement (Luxembourg) on the E. and the 7th (Palais-Bourbon) on the W., and is the most aristocratic in Paris, particularly the W. part (p. 297). Until the end of the 17th cent. it lay outside the fortifications, which surrounded the Université alone on the left bank, whence it has retained the name of *Faubourg St-Germain.*

The **Pont des Arts** (Pl. R, 20; *IV*), an iron bridge for foot-passengers only, built in 1802-4, marks the E. end of the Faubourg. It owes its name to the 'Palais des Arts', as the Louvre was called at that time. Fine views.

On the Quai de Conti, at the S. end of the Pont des Arts, opposite the Louvre, is the **Institut de France** (Pl. R, 20; *IV*), a handsome domed edifice, erected in 1663-72 from the designs of Louis Le Vau (p. xliv). In front of it is a *Statue of the Republic*, by J. F. Soitoux (1850).

The institution, founded by a bequest of Cardinal Mazarin

(1602-61) for the education of youths from the new provinces of Roussillon, Pignerol (Pinerolo), Flanders, and Alsace, was named *Collège Mazarin*, but was popularly known as the *Collège des Quatre-Nations*. During the Revolution it was used as a prison, but in 1805 it became the seat of the academies, which had hitherto met in the Louvre, and which were united in 1806 under the name of Institut de France.

The Institut has in all 228 members, who are elected by co-optation, subject to the approval of the President of the Republic. It embraces the Académie Française, the Académie des Inscriptions et Belles-Lettres, the Académie des Sciences, the Académie des Beaux-Arts, and the Académie des Sciences Morales et Politiques. Each has 40 ordinary members, except the Académie des Sciences, which has 68; and all except the Académie Française have honorary, corresponding, and foreign members. The great annual meeting of the Institut is held on Oct. 25th in the 'Salle des Séances Solennelles' (under the dome; formerly the chapel, where Mazarin was buried; tomb in the Louvre, see p. 112), which is adorned with statues of French authors, scholars, and artists. The several academies meet separately in other rooms. The meetings are public, but cards of admission must be obtained by writing to the secretarial offices (comp. p. 57). The building may be inspected on Tues. from 2 to 4 (apply at the secrétariat, on the left in the second courtyard; gratuity to the concierge).

The Académie Française, the oldest of the five, originated about 1629 in the meetings of a group of learned men for the discussion of questions of scientific interest. It received state recognition from Cardinal Richelieu in 1634-35. Its main function is to perfect the French language by the revision of the 'Dictionnaire de l'Académie' (last edition, 1878) and to edit a 'Dictionnaire Historique de la Langue Française'. The greatest distinction that a French man of letters can secure is election to the Académie Française, whereby he is numbered among the 'Immortals'. The Academy awards prizes for distinction gained in various walks of life. Among these are the two *Prix Montyon*, founded by Baron de Montyon (1733-1820): one (18,000 fr.) for the person of French nationality who has performed during the year the most virtuous action, and the other (19,000 fr.) for the author of the literary work, published within the preceding two years, considered most useful to the cause of public morality. Other smaller prizes bring the total annual 'prizes of virtue' to over 50,000 fr. The *Prix Gobert* (10,000 fr.) is awarded for the most eloquent work on the history of France. The ordinary meetings take place on Mon. at 3 p.m., the annual meeting in December.

The Académie des Inscriptions et Belles-Lettres, founded by Colbert in 1663 and reorganized in 1803, is chiefly devoted to the study of ancient and Oriental languages and to archæological research (inscriptions, coins, monuments, etc.). It publishes periodical transactions ('Comptes-Rendus'), and awards the *Prix Garnier* (14,000 fr.) and a Prix Gobert (see above). Meetings on Fri., 3-5; annual meeting in November.

The Académie des Sciences, founded by Colbert in 1666, cultivates mathematics and natural science. Its publications are 'Mémoires' and 'Comptes-Rendus des Séances'. It awards the *Prix La Caze*, *Jecker*, and *Petit d'Ormoy* (six of 10,000 fr. each). Meetings on Mon., 3-5; annual meeting in December.

The Académie des Beaux-Arts, for the promotion of painting, sculpture, architecture, and music, originated in the union (in 1816) of the Académie Royale de Sculpture et de Peinture, founded by Mazarin in 1648, and the Académie Royale d'Architecture, founded by Colbert in 1671. It publishes a dictionary and awards prizes to painters and architects. Meetings on Sat., 3-5; annual meeting in October.

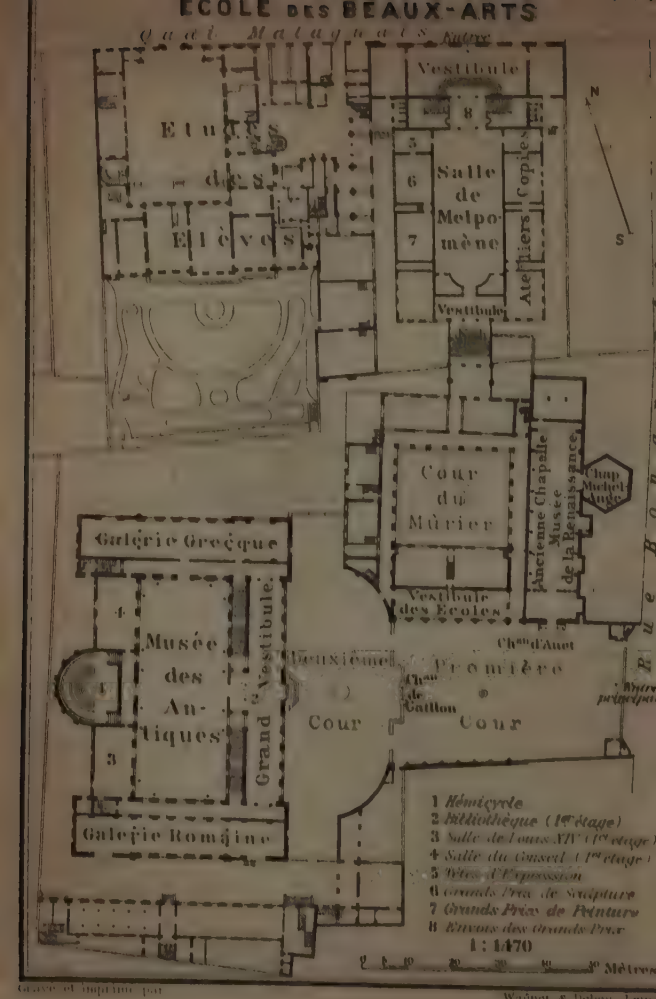
At the Revolution these Academies were all suppressed (1793), and were replaced in 1795 by an *Institut National*, divided into three classes. The first was the *Académie des Sciences Physiques et Mathématiques;* the second consisted of a new Académie des Sciences Morales et Politiques, for the study of philosophy, history, and political economy; the third included the *Académie de la Littérature et des Beaux-Arts*. In 1805 the second class was suspended (until 1832), while the old Académie des Inscriptions was revived, and added to the third class. The Académie des Sciences Morales et Politiques also publishes 'Mémoires', and makes special awards, such as the *Prix Audiffred*, for devotion to duty (15,000 fr.), and the *Prix Carnot*, divided into annuities of 200 fr., awarded to widows. Meetings on Sat., 12-2; annual meeting in December. — Several other prizes are awarded by the Academies in turn.

The building contains two libraries: the **Bibliothèque de l'Institut** (700,000 vols.; for members only, but shown by the attendant except from Aug. 15th to Oct. 15th), in which is a nude statue of *Voltaire* (1694-1778), by Pigalle, presented to the famous author by his friends and admirers in 1770; and the **Bibliothèque Mazarine**, with over 300,000 vols., 1900 incunabula, and 5000 MSS. The latter is under the same management as the Bibliothèque Nationale (p. 200) and is open to the public on week-days 10-4.30 or 5. Here, too, is the small **Musée de Mme de Caen** (shown on application to the concierge; gratuity). The Comtesse de Caen (d. 1870) bequeathed the greater part of her property to the Institut, for the purpose of founding 'prix de Rome' (p. 289), on condition that each successful candidate should contribute an original work to the musée. It now contains a number of paintings, sculptures, and architectural designs.

In the small squares W. and E. of the Institut are bronze statues of *Voltaire* (1694-1778), by Caillé, and *Condorcet* (1743-94; p. 407), by J. Perrin. — Near the latter once stood the *Tour de Nesle*, guarding the W. end of the walls of Philip Augustus on the S. side of the river (p. xix; tablet at the corner of the Institut). According to an unfounded tradition (popularized by Dumas' drama) this was the scene of the amours of Margaret of Burgundy (d. 1315), wife of Louis X., who had her lovers thrown into the river.

No. 13, Quai de Conti, between the Institut and the Monnaie, was once the *Hôtel de Sillery-Genlis*, the dwelling (in 1785-92) of the Permon family, who were frequently visited by Bonaparte. — Behind the Institut, to the right, begins the long Rue de Seine (Pl. R, 20, 19; *IV*), with its picture shops, leading straight to the Luxembourg. No. 6 (rebuilt in the 18th cent.) occupies the site of the house of Margaret of France or of Valois, the dissolute 'Reine Margot', repudiated by Henri IV. No. 12 was tenanted at various times by David, Talma, and David d'Angers. — No. 12 in the Rue Mazarine occupies the site of the Jeu de Paume des Mestayers, where Molière's company opened the Illustre-Théâtre on Dec. 31st, 1643 (tablet), while No. 42 replaces the Jeu de Paume de la Bouteille, which was transformed into the Théâtre de Guénégaud (p. 84; tablet).

The **Hôtel des Monnaies** (Pl. R, 20; *IV*), or *La Monnaie*, i.e. the Mint, is a long building on the Quai de Conti, to the S.E. of the Institut and near the Pont-Neuf (p. 257), erected in 1768-75 by Jacques Denis Antoine and restored in 1910. The façade, 131 yds.



ÉCOLE DES BEAUX-ARTS

Quai Malaquais Entrée

Etudes des Elèves

Vestibule

Salle de Melpomène

Copies

Ateliers

Vestibule

Cour du Mûrier

Ancienne Chapelle Musée de la Renaissance

Chap. Michel-Ange

Vestibule des Ecoles

Galerie Grecque

Musée des Antiques

Grand Vestibule

Deuxième Cour

Première Cour

Chan d'Anet

Chan de Gaillon

Galerie Romaine

1 Hémicycle
2 Bibliothèque (1er étage)
3 Salle de Louis XIV (1er étage)
4 Salle du Conseil (1er étage)
5 Têtes d'Expression
6 Grands Prix de Sculpture
7 Grands Prix de Peinture
8 Envois des Grands Prix

1 : 1470

0 5 10 20 30 40 50 Mètres

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long, with an Ionic colonnade, is surmounted by allegorical figures by Lecomte, Pigalle, and Mouchy.

The Musée Monétaire is reached by a handsome staircase to the right of the entrance. The museum and workshops may be visited on Tues. and Thurs., 1-3, by ticket (available for six persons) obtained by written application to the 'Directeur de la Monnaie' (comp. p. 57).

The Vestibule contains specimens of the metals used in coining. — Grande Salle (decorated in the Louis XVI. style). On each side of the entrance are medals and plaquettes by modern French medallists (comp. p. lv). Ceiling-painting, by *J. J. Weerts*, the 'Triumph of the Universal Exhibition of 1889'. By the windows are glass-cases with medals by Mérot, Allouard, Patey, Chaplain, and Lemaire (right), and Herbemont, Dupré, Lefebvre, Roty, and Cariat (left). In the centre, medals and coins from foreign countries and medals struck during the Great War. At the back, French coins from the Merovingian period to the present day. In front of the fire place are Chinese and Annamite coins.

Corridor. Medals recently struck at the mint. — Room I. French medals, 16th cent. to Louis XVI. — Room II. Medals and dies of the Consulate and First Empire. Napoleon's medal cabinet. Wax models of the reliefs on the Vendôme Column (p. 82). Bust of Napoleon I. by *Canova*, in marble (1806); bronze mask, from a cast of the emperor's face taken 20 hrs. after death. — Room III. Medals of the reigns of Louis XVIII., Charles X., Louis Philippe, and Napoleon III. In the centre, modern French and foreign coins.

The Workshops are reached by a vaulted passage to the left, and then by a door to the right of the court. The whole process of striking coins (at present 1 fr. and 50 c., in an alloy of copper, aluminium, and manganese; 25 c., 10 c., and 5 c., in nickel, with a slight admixture of copper) and medals is shown. The machines invented by Thonnelier are highly ingenious, each of them striking 75 coins per minute. On the 1st floor is the 'bureau de contrôle', where gold and silver plate and jewellery are assayed and stamped. There are also a money-changing office, where old gold is bought, and a room for the sale of medals, etc. (open on week-days 9-12 and 2-4; Sat. 9-11 only).

To the W. of the Institut extends the Quai Malaquais (Pl. R, 20; *IV*). Mirabeau lived at No. 1 in 1770, Charles Perrault (p. 63) at No. 9; Henrietta Maria (p. 84) found a refuge at the Hôtel de Bouillon (Nos. 15-17; later the Hôtel Chimay), which was built by F. Mansart c. 1640; and No. 19 occupies the site of the house where Anatole France, a bookseller's son, was born in 1844.

At the corner of the Quai Malaquais and the Rue Bonaparte is the **École des Beaux-Arts** (Pl. R, 17, 20; *IV*), founded at the time of the Revolution by the union of the academies of painting and sculpture (comp. p. 288) with that of architecture. These branches, to which the art of engraving has been added, are taught by a staff of about forty professors (including five painters and five sculptors) to about 2000 students of all nationalities. The present director is Jean Antoine Injalbert, the sculptor. The pupils who obtain the first prizes ('grands prix') awarded annually are sent to Rome at the cost of the state for four years. The works they send home are exhibited here under the name of 'grands prix de Rome'.

The Ecole des Beaux-Arts, erected in 1820-39 by *Debret* and his successor *Félix Duban,* occupies the site of the Couvent des Petits-Augustins. In 1860 the old Hôtel de Conti (11 Quai Malaquais) was added, and in 1885 the Hôtel Chimay (p. 289) was acquired for the pupils' studios.

The Entrance of the Ecole is at No. 14, Rue Bonaparte. (Adm. Sun. 1-5, in winter 12-4, except during the Christmas and Easter holidays.) — The First Courtyard, flanked at the entrance with busts of Puget and Poussin, by *Mercié,* contains architectural fragments, from the Gallo-Roman period to the 16th cent., the remains of the 'Musée des Monuments' founded during the Revolution by the painter *Alexandre Lenoir* (1762-1839), who rescued them from the ruins of churches and châteaux. In 1815 most of the objects were restored to their original proprietors or handed over to museums. In the centre of the court is a Corinthian column in red marble, bearing a bronze statue of Plenty (16th cent.). On the wall to the left is a fresco on lava by the brothers *Balze,* after that of the school of Raphael in the Villa Magliana (p. 124). To the right (entrance to the 'Musée de la Renaissance', p. 291) is the famous portal of the Château d'Anet, erected for Diane de Poitiers, in 1548, by *Philibert Delorme* and *Jean Goujon,* by order of Henri II. Built into the wall near the portal are relics of the Hôtel de La Trémouille (14th cent.), formerly in the Rue des Bourdonnais. — The Second Courtyard is separated from the first by part of the façade of the Château de Gaillon (p. 443), which was erected in 1500-10 by *Guillaume Senault* and *Pierre Fain* for Cardinal d'Amboise, minister of Louis XII. The mingled Gothic and Renaissance styles of this façade indicate the character of the château, which was destroyed in the Revolution. Among the fragments of French architecture and sculpture is a stone basin, 13 ft. in diameter, adorned with 28 heads of gods, heroes, animals, and the four elements (close of 12th cent.), from the Abbey of St-Denis.

The *Façade of the Main Building, designed by Duban (1830), is a fine example of modern French architecture.

On the ground-floor is the *Musée des Antiques,* a large collection of casts of antiques. The vestibule contains copies of antique mural paintings and a few marble originals. — We cross an inner court, roofed with glass, and follow a corridor, which contains a monument to Duban (1797-1870; see above), the architect, by E. Guillaume, to the Amphitheatre (Pl. 1). The famous *Hémicycle, by *Paul Delaroche,* which adorns this hall, is an encaustic painting executed in 1838-41, representing great artists of all nations down to the end of the 17th cent., and containing 75 figures over life-size. Enthroned in the centre are the great Greek masters, Phidias (the sculptor), Ictinus (architect of the Parthenon), and Apelles (the painter). On the opposite wall is a painting, by *Ingres,* of Romulus victorious over Acron and carrying off the 'spolia opima'.

First Floor (reached by a staircase from the vestibule). The rooms here contain a large collection of copies of paintings of all schools, small casts, models of buildings, etc.; the galleries to the N. and S. of the glass-roofed court are adorned with copies from Raphael's logge in the Vatican, by the brothers *Balze*. — For the LIBRARY (Pl. 2), containing 60,000 vols., 750 MSS., and numerous drawings, engravings, and photographs, a ticket of admission is necessary.

The ANNEXE, to the N. of the first courtyard (entered by the portal of the Château d'Anet, p. 290) contains the old chapel of the Augustinian monastery, now the *Musée de la Renaissance*, with copies of paintings and casts of sculptures by great Italian masters (14-16th cent.). — In the Vestibule des Ecoles, adjoining the chapel, is a monument to Ingres, with his bust in bronze, and medallions of Flandrin and Simart, his pupils, by *E. Guillaume*.

The door on the right of the Vestibule des Ecoles leads to the pretty COUR DU MÛRIER, around which are arcades containing sculptures executed at Rome by former pupils, etc., and a monument to Henri Regnault and other pupils killed in the defence of Paris in 1870-71, with a statue of Youth by *Chapu*. A statue of a 'poilu', by *Jean Boucher*, was erected here in 1923 in memory of the 470 former students who fell in the Great War.

The SECOND ANNEXE, adjacent on the N., contains the *Salle de Melpomène*, which, together with the four rooms on the right, is hung with copies of famous pictures, and is used also for the exhibition of competitive works. — The rooms marked 5, 6 and 7 on the Plan contain the 'Grands Prix de Rome' (see p. 289) since the end of the 17th century. — In the two *Salles d'Exposition* on the ground and first floors (Pl. 8; entrance from the Quai Malaquais) the works sent from Rome by the holders of the 'grands prix' are exhibited every July, and the works bought by the state at the annual Salons (p. 36) are shown in November.

In the RUE BONAPARTE, adjoining the Ecole des Beaux-Arts, is the **Académie de Médecine** (Pl. R, 20; *IV*), erected in 1902 from designs by J. Rochet, with a classical façade. This academy, founded in 1820, is unconnected with the Institut de France (p. 286). The interior (open on Sun., 10-12) contains portraits and busts of physicians and a museum of surgical instruments.

Corot lived at No. 10 in the RUE DES BEAUX-ARTS from 1849 to 1855, and Oscar Wilde (p. 248) died in destitution at No. 13, the Hôtel d'Alsace. — Racine died in 1699 in the narrow RUE VISCONTI, and at No. 46 in the RUE JACOB was the Hôtel de Modène, where Laurence Sterne put up on his visit to Paris, as recorded in his 'Sentimental Journey' (1768).

The Rue Bonaparte leads S. to the **Place St-Germain-des-Prés** (Pl. R, 16; *IV*), which adjoins the BOULEVARD ST-GERMAIN (p. 297) and is a busy centre of omnibus and tramway traffic (Appx., p. 60). Line 4 of the Métro (Appx., p. 33) has a station here, under the boulevard; it runs S.W., under the Rue de Rennes, to the Gare Montparnasse (p. 328). — Continuation of the Rue Bonaparte, see p. 293.

***St-Germain-des-Prés** ('in the meadows'; Pl. R, 19, *IV*), one of the oldest churches in Paris, belonged to the powerful Benedictine abbey of St-Germain, founded c. 543 (as the abbey of St. Vincent) by Childebert I. to receive the tunic of St. Vincent captured

at Saragossa. It became the chief burial-place of the Merovingian kings and St. Germain of Autun, Bishop of Paris (494-576), the instigator of its foundation, was buried under the high altar. Some of its abbots were cardinals and even kings, as in the case of Hugh Capet and Casimir V. of Poland; and, after its adoption of the reforms of St-Maur, it numbered famous men like Mabillon and Montfaucon among its members. The nave of the church is a relic of a building of the late 11th cent.; the choir, consecrated by Pope Alexander III. (comp. p. 264) in 1163, was afterwards altered; the windows particularly show a tendency to Gothic. Two towers, over the transept, had to be partly removed in 1821. After the Revolution the church was neglected, but it was restored in 1842-46. Over the main portal is a fine Romanesque relief of the Last Supper.

The interior (good light desirable) was decorated in the middle of the 19th cent. in the polychrome style of the 11th. To the right of the entrance is a copy of the bronze statue of St. Peter at Rome; to the left of it is the venerated marble statue of Notre-Dame la Blanche, presented to the Abbey of St-Denis by Queen Jeanne d'Évreux in 1340.

The *Frieze in the Nave, painted in 1852-61 by *Hippolyte Flandrin* (p. li), depicts parallel scenes from the Old and New Testament. On the left: the Burning Bush and the Annunciation; Promise of a Redeemer (Fall of Man) and the Nativity; Prophecy of Balaam and Adoration of the Magi; Passage of the Red Sea and Baptism of Christ; Melchizedek's offering of bread and wine to Abram and the Institution of the Eucharist. On the other side, as we return: Sale of Joseph by his brethren and Betrayal of Christ; Sacrifice of Abraham and the Death of Christ; Jonah and the Resurrection; Scattering of the nations at Babel and Mission of the Apostles; Ascension and the Preparations for the Last Judgment (executed by Hippolyte's brother Paul). In front of the choir, the Four Archangels. — Most of the Romanesque capitals of the columns were copied from the originals now in the Musée des Thermes (p. 277). Facing the pulpit is a marble monument to Hippolyte Flandrin (1809-64), with bust by *Oudiné*.

The South Transept contains the tomb of Olivier and Louis de Castellan (d. 1644, 1669), with medallions by *Girardon*. To the left, above the altar, is a marble statue of St. Margaret, by *J. Bourlet* (1705).

The Chœur is adorned with frescoes on a gold ground, begun by *Hippolyte Flandrin* in 1842, and finished in 1861: left, Entry of Christ into Jerusalem; right, Bearing of the Cross; above, Christ and the Virgin in glory; the Christian and the Moral Virtues. Over the arches, the Apostles, symbols of the Evangelists, and Lamb of the Apocalypse (copied from 5-6th cent. mosaics in the churches of Ravenna).

Chœur Chapels. In the chapel to the left of the sacristy is the tomb of Lord James Douglas (1617-45; grandson of the Earl of Angus, see below), who commanded Louis XIII.'s Scots regiment and was killed in a skirmish near Arras. — The next contains marble slabs in memory of the philosopher Descartes (1596-1650) and the learned Benedictines Mabillon (1632-1707) and Montfaucon (1655-1741). — Behind the high altar is the modern Lady Chapel, with grisaille paintings by *Heim*. — In the chapel of SS. Peter and Paul a marble slab commemorates Nicolas Boileau (1636-1711), whose remains were brought hither from the Sainte-Chapelle in 1819. — The next chapel contains the tomb of William Douglas, 10th Earl of Angus (1554-1611), who was excommunicated by the Presbyterian church and died at the abbey.

In the North Transept is the tomb of Casimir V. (1609-72), King of Poland; a Jesuit and a cardinal, he succeeded his brother in 1648 but abdicated the throne in 1668 and became abbot of St-Germain. Over the altar, a statue of St. Francis Xavier, by *G. Coustou*.

To the left of the W. front of the church is a small square with a few relics of the old abbey. At No. 3, Rue de l'Abbaye, is the former *Palais Abbatial*, built in 1586 and restored in 1699.

The site of the *Prison de l'Abbaye*, where 318 victims of the massacres of Sept. 1792 perished (comp. p. 318), is now covered by the Boul. St-Germain. — The famous *Pré-aux-Clercs*, or students' promenade, lay to the N. of the abbey.

To the S. of the church of St-Germain, adjoining the boulevard, are a bronze statue of *Bernard Palissy* (c. 1510-89; p. 156), by E. Barrias (1881), and a pretty fountain-group (shepherd and shepherdess) by Félix Desruelles. At the E. end of the garden is a monumental arch of Sèvres glazed terracotta, with reliefs by J. Coutan (1900). Near the beginning of the Rue de Rennes is a bronze statue of *Diderot* (1713-84), by Jean Gautherin (1885).

On the right side of the Rue de Rennes, No. 50, is the entrance to the Cour du Dragon, with a balcony resting on a dragon (18th cent.). At the end of this picturesque court is the Rue du Dragon (Pl. R, 16; *IV*), where Bernard Palissy is said to have lived in 1585 (terracotta bust at No. 24). No. 30 is an old house where Victor Hugo lived in 1821 (attic on the 5th floor, with balcony; tablet).

To the S. of the boulevard is the *Marché St-Germain* (Pl. R, 19; *IV*), the E. portion of which is occupied by the *Maison du Livre Français*, a publishers' and booksellers' exchange, opened in 1921 (entrance in the Rue Félibien).

We return to the Rue Bonaparte (p. 291), which leads S. to the Luxembourg Gardens (p. 316). Half-way is the **Place St-Sulpice** (Pl. R, 16, 19, *IV*; omnibuses, see Appx., p. 60; 'St-Sulpice' station on Line 4 of the Métro in the Rue de Rennes, to the W., see Appx., p. 33). The mediæval 'Foire de St-Germain' has been revived of recent years and is held here at the beginning of May. In the centre of the square rises the handsome *Fontaine St-Sulpice*, designed by Visconti (1847) and adorned with statues of four famous preachers: Bossuet (1627-1704), Fénelon (1651-1715), Massillon (1663-1742), and Fléchier (1632-1710). — The large building to the S. was the famous *Séminaire de St-Sulpice*, founded in 1646 by Abbé Olier, curé of St-Sulpice, for the training of priests for the teaching profession ('Sulpiciens'), but closed in 1906 and now used as government offices. — On the W. is the *Mairie of the 6th Arrondissement* (Luxembourg), built in 1848-49, with a marble group (Fight with a Centaur) by Crauk in the courtyard. The ceiling-painting in the Salle des Fêtes is by H. Lévy.

***St-Sulpice** (Pl. R, 19; *IV*), the richest and most important church on the left bank, stands on the site of a parish church of the 12th cent., which at the end of the 16th cent. marked the S. limit of the Faubourg St-Germain. The present building, which Gibbon thought "one of the noblest structures in Paris", was begun in 1646 from the designs of *Christophe Gamard*, continued in 1655 by *Louis Le Vau* and others, and completed, all except the façade, in

1733. The façade, by *Nicolas Servandoni* (1745), one of the best of its period (p. xlix), consists of a Doric and an Ionic colonnade, one above the other. It is flanked with two towers, only the higher of which (240 ft.), by *François Chalgrin* (1777), was completed; the lower is by *Maclaurin*. Five flights of steps, between the columns, ascend to the entrance. The central portal is flanked with statues of SS. Peter and Paul. Under the Convention (1792) the church was the Temple of Victory, and it was the scene of a banquet given to General Bonaparte in 1799. When the gates are closed visitors enter by the S. portal or by a small door to the left behind the choir.

The Interior, in the form of a cross, measuring 460 ft. by 184 ft., and 108 ft. high, has a nave and two aisles with barrel-vaulting, borne by massive Corinthian pillars. The eighteen radiating chapels are richly adorned with frescoes (19th cent.). By the entrance of the nave are bénitiers (holy-water vessels) consisting of two enormous shells presented to Francis I. by the Republic of Venice.

Right Aisle. *1st Chapel: (left) Jacob wrestling with the Angel, and (right) Heliodorus expelled from the Temple; on the ceiling, St. Michael conquering the dragon; all important and highly dramatic compositions by *Eugène Delacroix* (1861). 2nd: Religion solacing a dying man, and Prayers for the dead, by *Heim*. 3rd: St. Roch praying for the plague-stricken, and Death of the saint, by *Abel de Pujol*. 5th: Marble monument of the curé Languet de Gergy (d. 1750), by *Michel Slodtz*.

Right Transept. Resurrection and Ascension, frescoes by *Signol* (1872-76). On the pavement of the transept a *Meridian* line was drawn in 1743, ending at an obelisk of white marble in the left arm; the true solar noon is indicated by the sun's rays falling upon it from a window in the right arm.

In the Choir, by the pillars, are eight Apostles, two Angels, Scourging of Christ, and a Mater Dolorosa, by *Bouchardon*.

The frescoes in the Ambulatory by *Jobbé-Duval*, *Mottez*, *Timbal*, *Lenepveu*, *Matout*, *Landelle*, *Glaize*, and others, were painted in 1858-75 and are of little artistic merit. The Lady Chapel behind the high altar, a noteworthy specimen of the rococo style, contains a Madonna and Child, in marble, by *Pigalle*, and a fresco of the Assumption in the cupola, by *Le Moyne*.

Left Transept. Betrayal by Judas, Crucifixion, frescoes by *Signol*.

Left Aisle (down which we return). 1st Chapel: Large carved altar, with crucifix and confessionals, Louis XV. style. 2nd: St. Vincent de Paul with sisters of charity, and at the death-bed of Louis XIII., by *Guillemot*, and a group in marble by *E. Cabuchet*. 3rd: St. Paul's conversion, St. Paul before the Areopagus, by *M. M. Drolling*. 4th: St. Francis of Sales preaching, and presenting to St. Chantal the rules for the order of the Visitation, by *A. Hesse*. 5th: Miracles of St. Francis Xavier, by *Lafon*.

The handsome organ-case, designed by *Chalgrin* (1777), has statues by *Clodion*. The *Organ, built by Cliequot and reconstructed by Cavaillé-Coll (1862), is one of the largest in the world, having 5 manuals, 118 stops, and 6588 pipes. The choir of St-Sulpice has a great reputation for its 'plain song'.

The Rue Servandoni, on the S. side of St-Sulpice, leads to the Luxembourg (p. 312). After his proscription Condorcet found a refuge with Madame Vernet at No. 15 (tablet) for nine months in 1793-94, during which he wrote the 'Esquisse des Progrès de l'Esprit Humain'.

The W. part of the Faubourg St-Germain is connected with the right bank by several handsome bridges, affording fine views.

The **Pont du Carrousel** (Pl. R, 17, 20; *II*, *IV*), or *Pont des Saints-Pères*, connecting the Quai du Louvre and Quai Voltaire, was constructed in 1831-34 by Polonceau and restored in 1903. It has three iron arches and is adorned with statues by Petitot and Pradier: Plenty and Industry on the right bank, the Seine and the City of Paris on the left. Not far distant is the Ecole des Beaux-Arts (p. 289).

To the S. of the bridge runs the Rue des Saints-Pères (full of old curiosity shops), in which is the *Hôpital de la Charité* (Pl. R, 17; *IV*), with its entrance in the Rue Jacob. — In the Rue de Lille, W. of the Rue des Saints-Pères, is the *Ecole des Langues Orientales Vivantes* (No. 2), founded by the Convention in 1795. No. 19 was the residence of Jules Sandeau, the novelist, from 1851 to 1860. — Alphonse Daudet (1840-1897) died at 41 Rue de l'Université (tablet).

Between the Pont du Carrousel and the Pont-Royal stretches the Quai Voltaire (Pl. R, 17; *IV*, *II*), so named because the famous author died in 1778 in the house of the Marquis de Villette, at the corner of the quay (No. 27) and the Rue de Beaune (tablet). The quay is famous for its bookstalls and old curiosity shops, and it was here that Balzac's 'Peau de Chagrin' was bought. Ingres lived from 1860 till his death here in 1867 at No. 11 (tablet); Delacroix, and subsequently Corot, had his studio at No. 13; and Alfred de Musset lived in 1844-49 at No. 23.

The **Pont-Royal** (Pl. R, 17; *II*), with five stone arches, built in 1685-89, spans the river opposite the Pavillon de Flore (p. 65).

Facing the central exit of the Jardin des Tuileries (p. 62) is the **Pont de Solférino** (Pl. R, 17; *II*), with three iron arches, built in 1858-59.

On the Quai d'Orsay, between the Pont-Royal and Pont de Solférino, is the **Gare du Quai-d'Orsay** (Pl. R, 17; *II*), erected in 1898-1900 on the site of the old Cour des Comptes, which was burnt down by the Communards in 1871. The Orleans line has been continued to this point from the old terminus on the Quai d'Austerlitz (p. 319), a distance of about $2^1/_4$ M., mostly underground. The arrival platform adjoins the Rue de Bellechasse, the departure platform being next the Seine. Restaurant (p. 21) on the first floor, reached from the café below. The rest of the building is a hotel (p. 4).

A little farther on is the **Palais de la Légion d'Honneur** (Pl. R, 17; *II*), built by Pierre Rousseau in 1782-86 for Prince de Salm-Kyrbourg, acquired by the Legion in 1804 and re-erected by subscription after it had been burned down by the Communards in 1871. Mme. de Staël held her receptions here under the Directory.

The Order of the Legion of Honour was instituted by Bonaparte when First Consul in 1802 for the reward of civil and military services and is divided into five classes (Grand-Croix, Grand-Officier, Commandeur, Officier, and Chevalier). The decoration, for which foreigners also are eligible, is worn on a red ribbon, and members of the order wear a red rosette

in their buttonhole. The decoration has been awarded also to thirty-five French towns (to nineteen for bravery during the Great War). The palace is the residence of the Grand-Chancelier of the Order.

Farther on, at No. 78 Rue de Lille, is the *German Embassy* (Pl. R, 17; *II*), built by G. Boffrand in 1714, and occupied by Prince Eugène de Beauharnais (p. 301) in 1803-15 and by the King of Prussia in 1814.

On the Quai d'Orsay, situated at the W. end of the Boul. St-Germain (p. 297), and opposite the Pont de la Concorde (p. 62), is the **Chambre des Députés** (Pl. R, 14; *II*), known also as the *Palais-Bourbon*. It was begun in 1722 by Girardini for the dowager Duchess of Bourbon, daughter of Louis XIV. and Mme. de Montespan, and enlarged in 1777 by the Prince de Condé, grandson of the duchess. The building was used, from 1795 onwards, for the sittings of the Council of Five Hundred, and next for those of the Corps Législatif (1829) and the Chamber of Deputies.

The original façade, on the side farthest from the Seine, is in the Rue de l'Université. The Place du Palais-Bourbon in front of it is adorned with a marble statue of Law, by Feuchères (1855). The façade towards the river, built by Poyet in 1804-7, has a Corinthian colonnade of twelve columns, with a flight of steps flanked with statues of Themis and Minerva, D'Aguesseau, Colbert, L'Hôpital, and Sully. On each side are reliefs by Rude and Pradier, and in the tympanum a group by Cortot, France with the constitution, attended by Liberty and Order, Commerce, Agriculture, and Peace.

Interior. When the Chamber is sitting visitors are admitted only to the Salle des Séances, for which they require a ticket from a deputy or from their embassy. The public entrance (before 2 p.m.) on these occasions is in the pavilion to the right of the grand staircase, on the side next the quay. At other times the building is open to the public from 9 to 6; visitors will find the attendant to the foot of the flight of steps facing the quay (gratuity). — The Salle des Pas-Perdus has a ceiling-painting (Peace) by *Horace Vernet*. — The Salle des Séances, semi-circular in form, where the Chamber meets, is adorned with twenty marble columns, behind which are the public galleries. Above is hung a piece of Gobelins tapestry, reproducing Raphael's School of Athens. At the sides are statues of Liberty and Public Order, by *Pradier*. — The Salle des Conférences contains a ceiling-painting by *Heim* (History of legislation in France) and several pictures: President Molé arrested by the factionists during the Fronde, by *Vincent;* Opening of the States-General by Philippe le Bel, by *Vinchon;* Self-sacrifice of the burghers of Calais, by *Ary Scheffer*. — The cupola of the Library is adorned with twenty *Allegorical paintings by *Eugène Delacroix:* Poetry, Religion, Legislation, Philosophy, and the Exact Sciences; in the lunettes at the ends, Attila in Italy and Orpheus instructing the Greeks in the peaceful arts. — In the Salle des Distributions are grisailles by *Abel de Pujol*. — The Salle Casimir-Périer contains statues of Mirabeau and Bailly by *Jaley*, Casimir Périer by *Duret*, and General Foy by *Desprez*, and bas-reliefs by *Triqueti* and *Dalou*. — The Salle du Trône is adorned with paintings of Justice, War, Industry, Agriculture, and the Seas and Rivers of France, by *Delacroix*.

Adjacent is the *Hôtel de la Présidence de la Chambre* (the official residence of the President of the Chamber), built in 1722

as the mansion of Lesparre de Lassay, and united with the Palais-Bourbon in 1770 under the name of *Petit-Bourbon.* — On the quay, farther on, is the handsome *Ministère des Affaires Etrangères,* or Foreign Office (Pl. R, 14; *II*), built in 1845 by Lacornée. The treaty of peace between the United States and Spain was signed here in 1898. Then, to the W., is the Esplanade des Invalides (p. 301).

We follow the **Boulevard St-Germain** (Pl. R, 17; *IV*), which was begun under Napoleon III. (1855-66) but completed later. The Nord-Sud (Appx., p. 37) runs under the boulevard as far as the Rue du Bac. On the right is the *Ministère de la Guerre,* or War Office (Pl. R, 14, 17; *II, IV*), partly the former residence of President Duret, built by Aubry in 1714 and re-erected by Bouchot in 1877. It was once occupied by Marshal Richelieu (1765) and by Lucien Bonaparte. Just beyond it, to the left, we obtain a striking glimpse, along the Rue de Solférino, of the Sacré-Cœur at Montmartre (p. 213). On the left, a little farther on, is the *Ministère des Travaux Publics,* or Office of Works (Pl. R, 17, *IV;* Nos. 248-244). No. 246 was once Marshal Roquelaure's mansion, built by Leroux (1733).

The boulevard soon crosses the Rue du Bac, one of the oldest streets in the Faubourg St-Germain, which leads N. to the Pont-Royal (p. 295), where the river was formerly crossed by a ferry ('bac'). No. 46, Rue du Bac, with its fine courtyard and sculptured doorway, was the mansion of Samuel Bernard, the financier (1728), and was occupied by Barras in 1812. At the crossing of this street and the boulevard rises the bronze statue of *Claude Chappe* (1763-1805), inventor of the aerial telegraph, by E. Damé (1898). At this point the Boul. Raspail (p. 299) diverges to the S. — For the S. part of the Rue du Bac, see p. 300.

Next, in a side-street on the left of the Boul. St-Germain, is the church of *St-Thomas-d'Aquin* (Pl. R, 17; *IV*), built from the designs of Pierre Bullet in 1683-1770. The modern reliefs above the side-doors, SS. Thomas Aquinas and Dominic, are by Vilain and Gruyère. Many fashionable weddings are celebrated here.

At No. 184, on the left side of the boulevard, beyond the Rue des Saints-Pères (p. 295), is the *Société de Géographie,* the oldest geographical society in the world (1821), with a library (200,000 vols. and 6000 atlases and maps) and souvenirs of famous explorers (open on week-days 2-6, Sat. 10-12, closed in Aug.; ring).

The Boul. St-Germain next passes the church of St-Germain-des-Prés (p. 291) and the Ecole de Médecine (p. 270), and crosses the Boul. St-Michel (p. 269) and the Place Maubert (p. 285).

The quiet and dignified streets, running parallel with the river, near the W. end of the Boul. St-Germain, still contain many mansions of the French aristocracy, mostly hidden from view by the 'cours

d'honneur' in front and many of them now occupied by government offices. In the Rue de Grenelle (Pl. R, 14-16; *IV*), at Nos. 57 and 59, is the handsome *Fontaine de Grenelle* or *des Quatre Saisons*, erected in 1739 by Bouchardon, with a marble group of Paris, the Seine, and the Marne, statues of the Seasons, and bas-reliefs. Alfred de Musset lived from 1824 to 1840 in the house situated in the courtyard of No. 59 (tablet). No. 79 is the *Russian Embassy*, a mansion built by Robert de Cotte for the Marshal Victor Marie d'Estrées (1713). No. 106 is the *Temple de Pentemont* (1755; p. 45), a Protestant church since 1804. No. 110 is the *Ministère de l'Instruction Publique*. No. 116 is the *Mairie of the 7th Arrondissement* (Palais-Bourbon). The *Ministère du Commerce* occupies the old Hôtel d'Argenson (No. 101; 1700). Nos. 138-140 (formerly the Hôtel de Châtillon) are occupied by the *Service Géographique de l'Armée*. No. 127, used as the archbishop's palace down to 1906, is now the *Ministère du Travail*.

Ste-Clotilde (Pl. R, 14; *IV*), between the Rue St-Dominique and Rue de Grenelle, a modern church built in 1846-56 by Gau and Ballu in the style of the church of St-Ouen at Rouen (p. 442), faces the N., with its three pointed portals richly decorated. It has two towers, 226 ft. high. The interior is plain but dignified. In the aisles are Stations of the Cross by Duret and Pradier. The chapel of St. Valeria, in the right transept, contains frescoes by Lenepveu. The choir-screen is adorned with bas-reliefs by Guillaume. In the left transept, by Laugée: St. Clotilda succouring the poor, and the Baptism of Clovis. The organ is by Cavaillé-Coll.

The square in front of the church is adorned with a group by Delaplanche (Maternal Instruction), and with a monument (by Alfred Lenoir, 1904) to *César Franck* (1822-90), the composer, who spent the greater part of his life as organist of Ste-Clotilde. — In the Rue St-Dominique (Pl. R, 14, 17; *II*, *IV*), No. 14 was built in 1730 and No. 16 in 1714 (both now part of the Ministère de la Guerre); the latter was the residence of Napoleon's mother, Lætitia Bonaparte. — To the E., at 5 Rue Las Cases, is the *Musée Social*, founded by the Comte de Chambrun (adm. on week-days, 9-12 & 2-6; closed in Aug. and the 1st half of Sept.), with a public reading-room containing books and periodicals devoted to sociology.

The ***Musée Rodin** (Pl. R, 14; *IV*), 77 Rue de Varenne, at the corner of the Boulevard des Invalides, comprises a collection of original works and casts by the famous sculptor Auguste Rodin (1840-1917), bequeathed by him to the state. It is housed in the former *Hôtel Biron*, a mansion built by Gabriel in 1728-31, occupied from 1820 to 1905 by the aristocratic convent of the Sacré-Cœur, and used by Rodin as his studio after 1907. The mansion was purchased by the state in 1911. The Villa des Brillants at

Meudon (p. 337) is an annexe of the gallery. The Musée Rodin is open daily, including Mon. but excepting holidays, from 1 to 4, 5, or 6, on Sun. from 1 to 4 or 5 (adm. on week-days 1 fr., Sun. free). Catalogue by the curator Léonce Bénédite, 3 fr.

On the right of the courtyard is the MUSÉE MONUMENTAL, occupying the former convent-chapel. It comprises a series of casts illustrating Rodin's work. In the vestibule is his bust, by P. Paulin (1917). In the chapel: 245. The kiss (see below); 246. Count Ugolino and his children in the Tower of Hunger (Dante); left, 252. John the Baptist (see below); 247. The burghers of Calais (p. 429); right, 251. 'La Défense' (see below); 248. Monument to Victor Hugo (p. 85); in front of the choir, 258. Adam, and 257. 'L'ombre'; in place of the altar, 256. The gate of Hell (inspired by Dante's Inferno); on the left, 249. Design for a monument to Victor Hugo in the Panthéon; on the right, 259. Statue of Claude Lorrain, set up in bronze at Nancy in 1892; 260. Balzac. — In the S. aisle: 301. Statue of Bastien-Lepage, the painter; 299. Bronze bust of Victor Hugo.

In the garden: *'Le Penseur' (The thinker), a large work in bronze (1904); 'La Défense' (belonging to the Verdun Committee).

The Hôtel Biron contains original works by Rodin and also his art collections. In the vestibule are a few antiques. — SALON. 77. The kiss, a marble group of Paolo Malatesta and Francesca da Rimini (after Dante). Among the busts that of George Wyndham, the English politician (No. 101), is noteworthy. — To the right, ROOM I. 119. Bronze statue of John the Baptist. Among the bronze busts, 82. Rodin's father, 104. Mr. Eddy, 92. Jules Dalou, the sculptor. — ROOM II. 120. Eve; 1. Marble bust of Victor Hugo; 11. Lady Sackville-West. — ROOM III. Busts: 94. Puvis de Chavannes, the painter; 95. J. P. Laurens, the painter; 4. Clemenceau. — To the left of the Salon, ROOM IV. 93. Bronze bust of Alphonse Legros, the painter; 100. Lord Howard de Walden; 10. Countess of Warwick; 111. Gustav Mahler, the composer. — ROOM V. 102. Bronze bust of Bernard Shaw; 114. Pope Benedict XV.; in the centre, 118. The age of bronze, executed at Brussels in 1875-77. — ROOM VI. Sketches and paintings by Rodin. — Three rooms on the FIRST FLOOR contain numerous small allegorical or symbolical groups, in marble, mostly unfinished. In the last S. room: 79. Danaid; 3. Marble bust of Bernard Shaw. The N. rooms contain Tanagra figurines (p. 161), Greek vases, fragments of ivory-carvings, etc.

The **Boulevard Raspail** (Pl. R, G, 17, 16; *IV*), completed in 1910, leads straight from the Boul. St-Germain to the Place Denfert-Rochereau (p. 330) and is one of the main thoroughfares of the left bank. The Nord-Sud (Appx., p. 37) runs under it as far as the Boul. du Montparnasse. The Boul. Raspail crosses the Rue de Grenelle (p. 298), Rue de Varenne, and Rue de Sèvres (p. 300; Nord-Sud and Line 10 of the Métro, see Appx. p. 37). To the right is the *Square Boucicaut*, bounded on the W. by the *Bon Marché* (p. 48). The gardens are adorned with a monument to two charitable ladies, Marguerite Boucicaut (1816-87), wife of the founder of the Bon Marché, and Mme. de Hirsch (1833-99), erected by the city of Paris in 1914 and designed by Moreau-Vauthier. Here, too, is a statue of Sleep, by Mathurin Moreau.

At 101 Boul. Raspail are the offices of the *Alliance Française*, which has for its object the spread of the French language (comp. p. 47).

Farther on the boulevard crosses the Rue du Cherche-Midi (see below), Rue de Rennes (p. 328), and Rue de Vaugirard (p. 314), and skirts the Cimetière du Montparnasse (p. 329).

There are several points of interest in this district (Pl. R, 16; *IV*). In the E. part of the Rue de Sèvres, to the left, is the short Rue Récamier, at No. 3 in which is the *Ligue de l'Enseignement*, a society founded by Jean Macé (p. 243) in 1866. The house occupies the site of the *Abbaye aux Bois*, where Mme. Récamier lived from 1814 to 1849. In the W. part of the Rue de Sèvres (No. 42) is the *Hôpital Laënnec*, founded in 1634 for incurable women and named after the famous physician René Laënnec (1781-1826). The courtyard and chapel are worth seeing; the latter contains the tomb of Turgot (1727-81), minister of finance under Louis XVI. Facing the hospital is the *Eglise des Lazaristes*, containing a silver shrine with the body of St. Vincent de Paul (p. 208). Opposite No. 97 is a curious Egyptian fountain by T. Gechter (1806).

In the Rue du Bac (comp. p. 297), which skirts the back of the Bon Marché, No. 128 is the seminary of the *Missions Etrangères*, founded in 1663 and containing a collection of relics of martyred missionaries in the 'Chambre des Martyrs' (open daily, except Wed., from 1 to 5, on Sun. 1-2.30 & 4-5; closed from Aug. 1st to Sept. 15th). Chateaubriand spent the last ten years of his life in his apartment on the ground-floor of No. 120, a part of the *Hôtel de Clermont-Tonnerre* (built in 1789), and here he died in 1848 in the presence of Mme. Récamier (tablet). The upper floors of the same house were the home of Mme. Mohl (née Mary Clarke; 1793-1883); her salon here was frequented by Parisian men of letters and by such English visitors as Thackeray, Mrs. Gaskell, George Eliot, and Dean Stanley. Whistler had a studio in 1892 at the back of the courtyard of No. 110, and it was during his residence here that the landlord brought an action against him for allowing his child-models to run about the garden without their clothes. Laplace, the mathematician (1749-1827), died at No. 108 (tablet).

No. 19 in the Rue du Cherche-Midi, to the E. of the boulevard, has a tavern-sign of the 18th cent., an astronomer tracing a sun-dial with the inscription 'Au Cherche-Midi'. At No. 3 Rue de Bagneux, off the W. part of the Rue du Cherche-Midi, Augustus Saint-Gaudens, the American sculptor, had his studio in 1897-1900. — No. 76 Rue d'Assas, at the corner of the Rue Vavin (Pl. G, 16, *IV*), was the home of Jules Michelet, the historian (1798-1874; tablet).

19. Hôtel des Invalides. Champ-de-Mars.

The courtyards of the Hôtel des Invalides are open from 7 a.m. to 7 p.m. The Musée de l'Armée and Napoleon's Tomb are open free on Sun. and Thurs., and on Tues. and Wed. for a fee of 1 fr., from 12.45 (Napoleon's tomb from 12) to 4 or 5. Napoleon's tomb is also open on Fri. in summer from 12 to 5. The Galerie des Plans-Reliefs (p. 308) is open free on Tues., Thurs., and Sun., in summer only, from 2 to 5. Sunday afternoon should be avoided, owing to the crowds.

Métro Stations (Appx., pp. 36, 34, 37). Line 8: *Invalides*, near the Gare des Invalides; *La Tour-Maubourg*, N.W. of the Hôtel des Invalides; *Ecole Militaire*, *Champ-de-Mars*, and *La Motte-Picquet-Grenelle*, to the E. and S. of the Champ-de-Mars. Line 5: *Quai de Grenelle*, *Dupleix*, and *La Motte-Picquet-Grenelle*. Line 10: *Invalides*, *Varenne*, *St-François-Xavier*, and *Duroc*. — Nord-Sud Stations (Appx., p. 37): *Chambre des Députés*, *Solférino*. — Omnibuses and Tramways, Appx., p. 59. — Steamers, Appx., p. 62.

Above the houses to the W. of the Faubourg St-Germain rise the conspicuous gilded dome of the great Hôtel des Invalides (p. 309) and the all-pervading Eiffel Tower (p. 311).

Esplanade des Invalides
Entrée principale
Batterie triomphale
Square des Invalides
Square de La Tour-Maubourg
Jardin
Cour d'Honneur
ARMES ET
ARMURES
SECTION
HISTORIQUE
Salle Duguay-Trouin
Salle Kléber
Salle Mars
Salle Turenne
Salle Desaix
Salle Lamoricière
Salle Bugeaud
Salle Marbot
Salle Gribeauval
Salle Vauban
Salle Louvois
Salle Rapp
Salle Reille
Salle Daumesnil
Salle Drouot
Salle Lobau
Salle Mortier
Salle Ney
Salle Davout
Salle Soult
Salle Lannes
Salle Masséna
Salle Bessières
Salle Oudinot
Salle Suchet
Salle Macdonald
Salle Grouchy
Salle Victor
Salle Berthier
Salle Murat
Salle Augereau
Salle Jourdan
Salle Bernadotte
Salle Moreau
Salle Hoche
Salle Marceau
Salle Kléber
Salle Championnet
Salle Joubert
Salle Brune
Salle Mortier
Salle Ney
Salle Davout
Salle Soult
Salle Lannes
Salle Masséna
Salle Bessières
Salle Oudinot
Salle Suchet
Salle Macdonald
Salle Grouchy
Salle Victor
Salle Berthier
Salle Murat
Salle Augereau
Salle Jourdan
Salle Bernadotte
Salle Moreau
Salle Hoche
Salle Marceau
Salle Kléber
Salle Championnet
Salle Joubert
Salle Brune
Boulevard de la Tour-Maubourg
Avenue de Tourville
Avenue de Breteuil
Avenue de Saxe
Avenue de Ségur
Avenue de Lowendal
Avenue de Suffren
Avenue de la Motte-Picquet
Avenue de la Bourdonnais
Avenue de Rapp
Avenue de la Bourdonnais
Avenue de la Motte-Picquet
Avenue de Suffren
Avenue de Lowendal
Avenue de Ségur
Avenue de Saxe
Avenue de Breteuil
Avenue de Tourville
Boulevard de la Tour-Maubourg
Station La Tour-Maubourg
Métropolitain
Square de La Tour-Maubourg
Maubourg
Square des Invalides
Jardin
Batterie triomphale
Entrée principale
Esplanade des Invalides
Cour d'Honneur
ARMES ET
ARMURES
SECTION
HISTORIQUE
Salle Duguay-Trouin
Salle Kléber
Salle Mars
Salle Turenne
Salle Desaix
Salle Lamoricière
Salle Bugeaud
Salle Marbot
Salle Gribeauval
Salle Vauban
Salle Louvois
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Salle Reille
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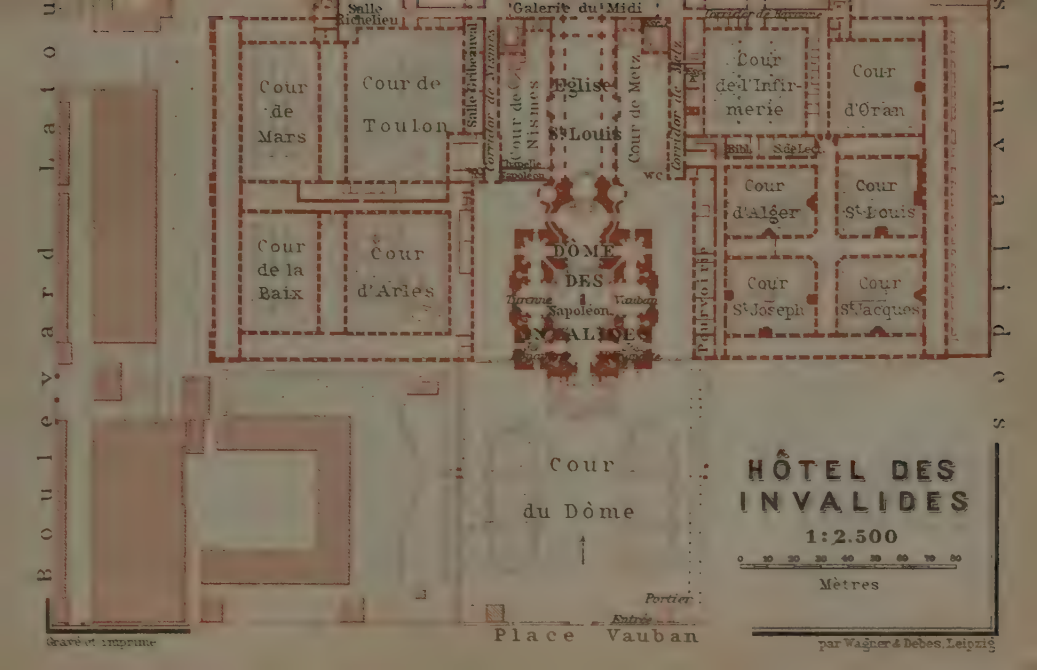
Salle Championnet
Salle Joubert
Salle Brune


Boulevard Latour
Salle Richelieu
Galerie du Midi
Cour de Mars
Cour de Toulon
Salle Turbeau
Cour de Nismes
Eglise St Louis
Cour de Metz
Corridor de Metz
Cour de l'Infirmerie
Cour d'Oran
Bibl.
Sde Lec.
Cour d'Alger
Cour St Louis
Cour de la Baix
Cour d'Arles
DÔME DES INVALIDES
Turenne
Vauban
Napoléon
Cour St Joseph
Cour St Jacques
Cour du Dôme
Portier
Entrée
Place Vauban
HÔTEL DES INVALIDES
1:2.500
0 10 20 30 40 50 60 70 80
Mètres
Gravé et imprimé
par Wagner & Debes, Leipzig

IMAGING

The **Esplanade des Invalides** (Pl. R, 14; *II, IV*), a gravel expanse 550 yds. long and 270 yds. wide, bordered with elm-trees, lies between the Seine and the Invalides. The roadway in the middle, leading to the Pont Alexandre III (p. 227), is called the Avenue du Maréchal-Gallieni, and a statue of the general (1849-1916) is to be erected here. Near the bridge is the *Gare des Invalides* (p. 343). A railing separates the Esplanade from the forecourt of the Hôtel des Invalides, now a garden enclosed by a dry moat. In the grounds outside the railing are several sculptures: to the E., Brennus, the Gallic chieftain, by Massoulle, and Defence of hearth and home, by Boisseau; to the W., The bronze age, by Delhomme.

The *Foire de Paris*, an important business exhibition, lasting a fortnight, is held annually in May on the Esplanade des Invalides and the Champ-de-Mars. — The Esplanade will form the central point of the *Exhibition of Decorative Art* (Exposition des Arts Décoratifs) in 1925.

In the Forecourt, on the right and left of the entrance, is the *Batterie Triomphale*, consisting of thirty-eight ancient cannon and four German guns captured in the Great War.

To the E. of the entrance: two Austrian cannon, cast at Vienna in 1681 and 1680; four Prussian guns of 1708 captured from the Berlin arsenal by the Austrians in 1757, and brought by Napoleon from Vienna; a Dutch piece, captured at the siege of Antwerp in 1832; a Russian piece from Sebastopol (1856); a mortar from Algiers. — To the W. of the entrance: Swivel-gun from Wurtemberg, a masterpiece of its kind, rifled and carved, dating from the time of Duke Frederick (1593-1608); a Danish piece, of 1708; the remaining pieces correspond with those on the right side.

In the centre of the forecourt is a bronze statue of *Prince Eugène de Beauharnais* (1781-1824), viceroy of Italy in 1805-14, by Dumont (1868).

The **Hôtel des Invalides** (Pl. R, 14; *IV*), the oldest institution of its kind, founded by Louis XIV., was designed by Libéral Bruant, and begun in 1671 (dome, see p. 309). It covers an area of over 31 acres. The façade, in three stories, is 230 yds. in length. In the upper part of the central pavilion is an equestrian figure of Louis XIV. (renewed in 1815), flanked with statues of Justice and Prudence, by the younger Guillaume Coustou (1735). Right and left of the entrance are Mars and Minerva, by the same artist. By the corner-pavilions are four bronze groups, by Desjardins, of conquered nations, brought from the monument of Louis XIV. formerly in the Place des Victoires (p. 205). — This home was destined for 5000 (later 7000) old or wounded soldiers, and was richly endowed by Napoleon I. There are, at present however, not more than thirty 'invalides' housed here, who act as museum attendants. The post of governor, once much coveted, was abolished in 1883; the present director of the Musée de l'Armée and Commandant des Invalides is Gen. Malleterre. The seat of the military government of Paris was transferred to the Invalides in 1898.

The Cour d'Honneur, plain but imposing, is enclosed with arcades, adorned with mediocre paintings of scenes from the history of France and copies, by Balze, of Raphael's frescoes in the Vatican. At the end of this quadrangle is the entrance to the church of St-Louis (p. 308). In the Galerie du Midi, which precedes the church, are six large statues by Pigalle, Mouchy, and Lecomte, and to the right is a group by Belloc (Lamoricière at Constantine). The gallery above is adorned with the bronze statue of Napoleon I., by Seurre, which once crowned the Vendôme Column (p. 82). The courtyard contains a number of war relics and trophies. On the left, a 'tank' and revolver-cannons used in the defence of Fort Vaux at Verdun. On the right, French guns handed back by Germany in 1921.

On the right and left sides of the quadrangle respectively are the Section des Armes et Armures and the Section Historique, which together form the **MUSÉE DE L'ARMÉE.** Many of the rooms are closed at present.

Comp. 'L'Hôtel des Invalides', by General Niox (1919; 4 fr., in English, 4 fr. 50 c.), and 'Visite aux Invalides', by J. Vacquier (1920; 2 fr. 75 c.). Labels everywhere.

The ***Section des Armes et Armures** ('Côté de l'Occident') contains weapons and armour of all kinds, both ancient and modern (10,000 specimens). Adm., see p. 300. Sticks and umbrellas must be given up (no fee). Changes frequent.

Outside the entrance are casts from the tomb of Francis I. (p. 380). The Vestibule contains a marble statue of 'Pax armata', by Mlle. Heuvelmans. A corridor leads straight on to the Salle Kléber (p. 304); at the beginning of the corridor, on the left, is the staircase to the first floor (p. 305). We, however, first turn to the right to enter the —

Salle de Pierrefonds, decorated with mural paintings glorifying the wars of Louis XIV., in the style of Van der Meulen (c. 1700).

Facing us: G 1. German equestrian armour (end of 15th cent.); German suits of armour (16th cent.), including two of the fluted suits introduced by Emperor Maximilian I.; G 178, 179. Italian armour for combats in the lists (the suit to the left belonged to one of the Medici); G 181, 182. Milanese and German tonlet-suits for fighting on foot; G 65-67. German armour of the late 16th century. — By the right wall, German and Italian armour (1450-1650). In a wall-case, two fine Venetian helmets (16th cent.). — At the end is a model of the castle of Pierrefonds (p. 403).

Case I (beginning at the back): G 59, 13, 137. Italian and Bavarian armour. — Case II. Swords (2nd half of 16th cent.); G 246. Gorget (17th cent.); German firearms (16-17th cent.); French harquebuses (16th cent.); I 59. Italian rondache, or parade shield, with the Triumph of Galatea, after Raphael (16th cent.). — Case III. Italian shields of 16th cent. (Nos. I 77 and I 82 the finest); right, L 66. Flemish or German crossbow with ivory-carvings (c. 1500); G 599. Jousting chamfron (end of 16th cent.). — Case IV. Right, M 35. Matchlock musket (1629); J 233, 240. Spanish rapiers; M 82. Wheel-lock harquebus, time of Henri IV.; G 608. Nose-band of a horse's suit (German, 16th cent.); I 1. German target (15th cent.); G 93 (on the other side), Armour of early 17th cent.; H 50,

51, 263, 114. Jousting helmets (Maximilian style), German tilting-helmet (17th cent.), Chased and gilded morion (16th cent.); M 126. Wheel-lock harquebus (German). — Case V. M 127, 1619, 1644. German wheel-lock petronel and pistols (16-17th cent.); German muskets; G 597 (at the back), Chamfron. — Case VI. Italian helmets, pistols, spurs, and powder-horns; I 84, 85. Rondaches (beginning of 17th cent.); I 19. Italian rondache; I 63. Italian gala shield (16th cent.); H 156, 147. Italian burgonets; German pistols and maces. — Case VII. I 69. Italian rondache (in leather); battle-axes; P 567. Thumbscrews (16th cent.); helmets of various types; P 575. Ivory hunting-horn (12th cent.); I 71. Italian rondache; I 6. Small shield of Henry Bolingbroke, Earl of Richmond (Henry VII.). — Case VIII. G 609. Nose-band of a horse (German, 1562); maces; fine Italian helmets; G 239. Gorget of the time of Henri IV.; I 7. Shield of Matthew Corvinus, King of Hungary (1443-90); daggers and swords. — Case IX. Helmets.

We return to the vestibule, and on the other side enter the —

Salle François-Premier, containing a splendid collection of weapons and armour (chiefly 15th and 16th cent.). Mural paintings as in the Salle de Pierrefonds.

In the centre, *Armour of the Bourbons:* G 196. Juvenile suit of Louis XIV.; G 188. Juvenile suit of the time of Henri III.; G 122. Armour of Henri IV.; G 123, 124. Louis XIII. Under glass, G 121, 120. Armour of Henri III. and Charles IX. In the glass-cases (right and left): J 376-385. Superb swords of Francis I., Henri II., Charles IX., Henri IV., Louis XIII., and Louis XIV.; H 143, 93. Burgonet, helmet, and brassards of Henri II.; G 249. Gorget of Louis XIII.; H 280. Juvenile helmet of Louis XIV.; K 50. Mace of Henri II.; L 115. Catherine de Médicis' crossbow; G 425, 657, 514. Gauntlets, stirrups, and spurs of Louis XIV.; M 95, 36, 96. Harquebuses of Louis XIII.; M 410. Musket of Louis XIV. — Then G 118. Damascened armour of Henri II., G 119. Armour of Francis II., and in the centre, G 117. Francis I. — Next comes a superb collection of *Jousting Armour*, notably G 166, 167. Armour of Maximilian II., and farther on, G 40. Bavarian suit of 1533. — G 113. Armour of Marshal Turenne; G 114. Prince Grimaldi of Monaco. — G 41. Armour said to have belonged to Albert of Brandenburg, Archbishop of Mayence (1490-1545), with a fine saddle and chamfron. — G 61. Armour of the Constable Anne de Montmorency (p. 392); G 81. Duke François de Montmorency. — G 74. Armour of the time of Charles IX.; G 75. Armour of a king of Bohemia, inlaid with gold and silver (16th cent.); G 105. Suit of the period of Louis XIII. — G 50. 'Armure aux lions' (Italian; 16th cent.); G 51. Superb Italian suit, with reliefs (16th cent.); in the centre, ornamental pieces said to have belonged to the Duke of Alva. — Next, G 64. German suit (end of 16th cent.); G 8. Milanese armour of the early 16th cent.; G 73. Armour of the time of Charles IX. — G 11, 12, 77. Suits of the periods of Francis I. and Charles IX., and two fine helmets (H 264, 265). — At the end, various pieces of horse-armour.

On the window side: G 546. Saddle of a French prince, in embossed leather (15th cent.); Milanese and German caparisons of horsemen and armour of the 16-17th century.

By the opposite wall, suits of armour of historical personages: 80. Duc de Guise; 92. Duc de Sully; etc. Then, Maximilian armour. — Under glass, flags of the Archbishop of Mayence.

From the Salle François-Premier we cross a corridor to reach the Salle Gribeauval (closed at present), where a collection of models illustrates the development of French artillery. First Section: Mediæval catapults and slings, primitive cannon; artillery from the period of Louis XIV. to 1732. Second Section: Period of Louis XV. and XVI. Third Section: French artillery from 1801 to 1858. On the window-side are models of foreign artillery.

The Salle Richelieu (closed at present), reached by the corridor mentioned on p. 303, contains 'armes de luxe', mostly of the Renaissance period.

Glass-cases in the centre, right side. Case 21: Italian, German, and Swiss daggers (16-17th cent.); J 773. Sheath of an Italian dagger (cinquedea). — Case 23: Guns, crossbows, and swords (J 166, 267). — Case 25: Pistols (M 1675 with wheel-lock; M 1713, 1781 in ivory). — Case 27: Swords. — Case 28: Harquebuses and pistols. — Case 29: Halberds; K 84. Battle-axe of Edward IV. of England (1442-83). — Left side (as we return). Case 32: French swords, guns, and carbines (18th cent.). — Case 31: French guns (17th cent.). — Case 30: J 96. Fine Italian sword attributed to Benvenuto Cellini (c. 1560); J 107, 115. Italian swords; M 37. Matchlock gun of Richelieu; J 192. Sword of Henri II., Prince de Condé; J 26. Sword of a Constable of France. — Case 26: French guns, pistols, swords, etc. — Case 24: German pistols, wheel-lock guns, and crossbows. — Case 22: Spanish daggers. — In the centre, between the glass-cases, juvenile armour (17th cent.).

To the right of the entrance, weapons of Napoleon's generals. — By the 1st window, right: J 384, 385. Swords of Louis XVI. and his son. — German firearms of the 17th century. — By the 2nd window, daggers. — Italian weapons (16-17th cent.). — By the 3rd window: J 703. Sword-blades of Gen. Pappenheim (d. 1632); J 119. Sabre of Stephen Bathori, King of Poland (1559); J 389. Sword of Charles XII. of Sweden (1697-1718). — Spanish and German weapons (16-17th cent.). — Farther on, to the right, K 22. Maces (15th cent.); K 296, 354, 456, 578. Halberds and partisans.

By the columns, under glass: K 126. Italian halberd inlaid with gold and silver, with the arms of Cardinal Borghese, afterwards Pope Paul V. (d. 1621); six sporting guns (M 633) and a carbine (M 639) once belonging to Napoleon I.; M 432. Wheel-lock of James II. of England. — Window-wall, left: N 276. Cannon, made at Turin in 1792 and presented to the Comte d'Artois, afterwards Charles X.; matchlock guns, French swords, German, Spanish, and Italian weapons. By the windows, under glass: French swords (Consulate, Empire, and Restoration periods), pistols, and carbines. — Near the entrance, the Collection Lepel-Cointet: Sabres and swords of the Republic and the First Empire.

The gallery beyond the columns contains a bust of Richelieu, German weapons (17th cent.), honorary weapons, and hunting-weapons. At the end, to the left, N 82. Bronze cannon with the arms of Richelieu; by the window, model of a cannon in silver-gilt, inlaid with ivory and jewels; adjacent, a small cannon, presented by the Franche-Comté to Louis XIV. (1674).

Next come two parallel rooms, the Salle Masséna and Salle Douay (closed at present), which illustrate the development of French infantry weapons from the 14th cent. onwards: Spears; matchlock, wheel-lock, and flintlock firearms; cutting and thrusting weapons.

The Salle Kléber (closed at present), entered from the Salle Masséna, contains Oriental cutting and pointed weapons, firearms, and armour. Our description begins on the E. short wall, by the entrance from the corridor between the Salle de Pierrefonds and Salle François-Premier (p. 302).

First Section. 1st Case on the right, *Malay Archipelago and India:* Malay creeses (esp. J 1237, etc., 1248, etc., and 1257); Javanese yataghan (J 1241); Indian sabres and khuttars (J 1179, 1200, etc., 1217, 1221, etc.). — 2nd Case on right (No. 3), *China and Japan:* Sabres, guns, quivers, and arrows; H 452, 453. Tartar helmets; H 460. Mongolian helmet. G 738. Persian cuirass (16th cent.). — 3rd Case on right (No. 5), *India:* Sabres, poniards, khuttars, and guns; J 1231. Nepalese kukri; K 918. Indian mace; J 1242. Siamese dagger with carved ivory handle. — 1st Case on left (No. 2), *Persia*

and the Balkans: Cutting and pointed weapons.— 2nd Case on left (No. 4), *Circassia and Turkey:* H 445. Helmet of Bajazet II. (1447-1512); H 451. Russian helmet (16th cent.); Turkish guns; M 2262, J 1071. Pistol and sabre of Marcos Bozzaris, the Greek patriot (1789-1823). — 3rd Case on left (No. 6), *The Balkans, Morocco, and Turkey:* L 225[1], Polish quiver; M 640, 1752. Gun and pistols made at Rotterdam by order of Napoleon I. for the Sultan of Morocco; J 1006. Turkish sabre, captured at Aboukir; M 2182, 2184. Fine Turkish guns; Od 126. Berber gun taken at Saragossa in 1808; H 456. Circassian helmet. — By the walls, from right to left, Cambodian and Chinese guns, Malay creeses, Chinese spears. — Case by 2nd window on right, Hindu khuttars, Nepalese weapons. — By 3rd window, right and left, G 800, 801. Circassian and Mongolian saddles and harness.— By the wall at the end: M 2338. Japanese air-gun; M 2283-2286. Hindu guns; inlaid guns. — By the window on the left, poniards from Persia and the Balkans; Circassian weapons. — To the left of the entrance, Turkish and Arab guns; M 2349. Rich powder-flask, in silver-gilt, with jewels (17th cent.).

Second Section. In the centre, on the right, G 762. Old Japanese suit; G 750, 755, 763. Japanese armour; on the left, G 717. Saracenic armour; G 718, 719, 725. Saracenic coats of mail (16th cent.); G 728. Coat of mail, each link bearing the name of Allah.— To the right of the entrance, Japanese helmets and gongs; to the left, Persian arms, Indian drums. — By the window on the right, arms from Nepal, Cambodia, and Japan. — Round this bay, and in the adjoining gallery: Hindu, Circassian, Persian, Saracenic, Janizary, Chinese, and Japanese armour; at the back, on the right, under glass, is the beautiful old costume of a Chinese general.

Adjoining the Salle Kléber on the N. are the Salle Murat and the parallel Salle Marguerite (closed at present), which are devoted to cavalry weapons of the last three centuries (hussars, cuirassiers, mounted infantry, carabineers, lancers, and horse artillery).

The Section des Armes et Armures also includes two courtyards, which are entered from the corridor (p. 302) leading to the Salle Kléber.

The Cour d'Angoulême, to the N., contains a statue of *General Gribeauval* (1715-89), reorganizer of the French artillery, and cannon of every calibre, including the 'Griffin', a culverin of 1528 captured at Ehrenbreitstein in 1797. On the wall is a chain 197 yds. long, used by the Turks at the siege of Vienna in 1683 to block one of the arms of the Danube. — The Cour de la Victoire, to the S., contains the more modern cannon, including a Russian gun from Sebastopol, naval ordnance, and armour-plates pierced by shot.

The rest of this wing of the building is devoted to an interesting **Museum of the Great War**, which, however, is inferior in extent and importance to the British Imperial War Museum. Changes and additions are frequent.

Ground Floor. The Galerie Joffre, a small room on the right of the corridor leading from the vestibule to the Salle Kléber, illustrates trench warfare (pictures, models of trenches, guns, etc.).

First Floor. In the ante-room is a memorial tablet to the foreign volunteers who joined the French army here on Aug. 21st, 1914. — Galerie Gallieni (to the right). 1st Bay: Red Cross. 2nd Bay: Belgium and the Yser. French marines. 3rd Bay: Aviation. Two aeroplanes;

pictures of aerial combats; Zeppelin relics. The 4th Bay is devoted to Captain Guynemer, who brought down nineteen German aeroplanes and was killed at Poelcappelle on Sept. 11th, 1917.— Galerie Pétain (on the left). 1st Bay: Portraits, uniforms, and decorations of fallen French generals. 2nd Bay: Battle-pictures. 3rd Bay: German colours captured in 1914; frontier-post from the pass of the Schlucht in the Vosges, removed in 1914; ordnance map used by Marshal Foch during the Allied advance of July 18th-Nov. 11th, 1918; visitors' book and imperial standard (on the ceiling) from the Hohkönigsburg in Alsace. — On the Outer Gallery, reached from the Cour d'Honneur (p. 302), are small cannon captured in Colonial wars and two Moroccan chains for prisoners, with fifty iron collars each, captured after the Battle of Isly (1844).

Second Floor. Galerie Foch. 1st Bay: Great Britain, Portugal, and Japan. Photographs, pictures, and decorations; cap-badges of British regiments; monument to Edith Cavell (p. 63); shells. 2nd Bay: United States. Decorations; corps and divisional emblems; models of aeroplanes; 'The spirit of the Red Cross', a bronze statuette by Mrs. Harry Payne Whitney; 'Liberty' aeroplane engine; models of huts. 3rd Bay: Italy, Rumania, Serbia, and Poland. 4th Bay: French navy. Torpedoes, shells, models of warships; mines; uniform, swords, etc., of a Turkish general.

The **Section Historique**, in the buildings on the E. side of the Cour d'Honneur (p. 302), comprises twelve rooms devoted to souvenirs of the exploits of the French army and its generals.

Vestibule. On the ceiling, gold-embroidered silk hangings from the tent of the Empress of China, captured in 1900.

The Salle Turenne, to the right, once the officers' mess, with wall-paintings in the style of Van der Meulen, now contains busts of Marshals of France and flags of the First Republic, the Empire, and the Third Republic. Men must remove their hats.

From the walls hang several hundred colours of regiments formed during the Great War and disbanded in 1919. 1st Case (to the right): Flags of the First Empire, taken by Blücher to Berlin in 1815 and surrendered in 1920. 2nd Case: Flags of the First Republic, from the campaigns in Belgium, on the Lower Rhine, and in Italy and Egypt. 3rd Case: Flags of the First Empire and relics of Napoleon I. (sword, hat, one of his famous grey 'redingotes', and the general's uniform worn by him at Marengo). In the following cases: French flags and eagles. At the end of the room, cavalrymen of the period of the First Republic and the Empire and of the present day. — On the window wall: regimental colours of the Army of National Defence (1870-71), surrendered by Germany in 1920. Glass urn with the remains of French colours of the war of 1870-71, formerly hung in the Garrison Church at Berlin and destroyed in

a fire at the church in 1908. In glass-cases: swords and pistols of famous French generals; marshals' batons. In the centre, Napoleon I.'s swords and pistols; excellent marble bust of Napoleon I. By the entrance-wall are two cases of flags of the Second Empire.

The Salle Detaille, on the other side of the vestibule, was once the men's mess-room and contains paintings by *Edouard Detaille*, the military painter (1848-1912): Departure of the Volunteers in 1792; Song of the marching soldiers; Removal to the Luxembourg of the trophies presented by Napoleon I.; Barricade of July 29th, 1830; Obsequies of Gen. Damrémont at Constantine (Algeria) in 1837. Here, too, are a bronze bust of Detaille, water-colours and drawings by him, uniforms worn by his models, etc.

We return to the vestibule and pass through a fine oak door to reach the Staircase. Among the souvenirs of the Moroccan expedition of 1911 is a British gun captured at Meknes. On the walls are paintings of Alpine batteries, by *Loustaunau*, Carnot's timely arrival at the Battle of Wattignies (1793), by *Moreau de Tours*, and the Battle of Champigny (1870), by *Detaille*.

First Floor (above the entresol). Straight on is a room containing souvenirs of Gen. La Fayette (1757-1834). We turn to the left and enter a vestibule containing equestrian statues of Gen. Marceau (p. 283) and Gen. Hoche (1768-97), by *Clésinger*. On the left is the Salle Louis XIV, on the right the Salle Napoléon.

Salle Louis XIV (period of the French kings). 1st Bay: Insignia of the Order of the Holy Ghost (p. 143); on the right, a statue of St. Joan of Arc, by *Drouet*, and, farther on, a copy of a letter written by her; arms and armour of the 15-16th centuries. — 2nd Bay (period of Louis XIV.): Plans of battlefields; in the centre, a statue of Louis XIV. by *Raggi* (1830); left, souvenirs of Turenne (p. 310), including the ball which killed him in 1675 at Sasbach in Baden; right, the chair in which the Spanish general Count Fuentes was killed, at the Battle of Rocroi (1643); at the end, on the left, the Duke of Burgundy's quiver and Louis XIV.'s saddle-cloth. — 3rd Bay (period of Louis XV.): Portraits of generals, uniforms, and portraits of Governors of the Invalides. — 4th Bay (period of Louis XVI.). — 5th Bay (souvenirs of the Invalides). In the centre, a model of the Hôtel des Invalides (scale of 1:160); jars from the apothecary's shop at the Invalides.

The Salle Napoléon is devoted to the First Republic (1792-99), the Consulate (1800-4), and the First Empire. 1st Bay: Equestrian statue of Gen. Kléber (1753-1800), by Clésinger; four Mamelukes' saddles, captured at the Battle of the Pyramids in 1798; on the left, the Würtz-Pées Collection of several thousand cardboard soldiers in the uniforms of 1805-14. — 2nd Bay: The Jean de Reszké Collection of uniforms of Napoleon's regiments; between the windows, Marshal Lannes' uniform and Marshal Ney's watch. — 3rd Bay:

Portraits and prints of the Empire; French cuirass pierced by a ball at the Battle of Waterloo. — 4th and 5th Bays: Portraits, prints, etc. Souvenirs of Napoleon I.: Furniture of his Auxonne period (1789), camp-bed, and telescope; the canister-shot which wounded him at the battle of Ratisbon; his horse Vizir and his dog; autographs; souvenirs from Elba; his armchair, bench, and other relics from St. Helena; his hair, death-mask, and a cast of his hand; busts.

Second Floor. From the vestibule, which contains uniforms, we enter, to the left, the Salle MacMahon, which is divided into three bays containing souvenirs of the wars in Spain, Morea (the Peloponnese), Crimea, Italy, and Mexico, and the war of 1870-71. Also, in the 1st Bay, Charles X.'s saddle; in the 2nd, the Paul Schmid Collection of several thousand cardboard soldiers in the uniforms of 1845-48; in the 3rd, German, Austrian, and Mexican flags. — The Salle d'Aumale, to the right of the vestibule, has five bays devoted to Colonial wars (Algeria, Morocco, Sahara, Senegal and Sudan, Madagascar, Indo-China, Tongking, and China). Here, too, are shown copies of the decorations awarded to the city of Verdun for its brave resistance in 1916, and in the 5th Bay are state costumes, including the war array of the Emperor of China, captured at Peking in 1860.

We return to the staircase and enter the Salle Chanzy, which contains memorials of the war of 1870-71 (portraits, busts, uniforms, remains of the flags burnt before the capitulation of Metz). — The Galerie Niox contains designs for uniforms, etc., and the adjoining Salle des Médailles et Décorations and Salle Charlemagne, to the right, contain ancient military costumes.

Third Floor. On the staircase hangs the car of the 'Volta' balloon, in which Janssen (p. 337) escaped from Paris during the siege of 1870-71. The Galerie des Plans-Reliefs (adm., see p. 300) contains large-scale models of fortifications and fortified towns (Metz, Strasbourg, Namur, Luxemburg, Laon, Menin, Ypres, Nieuport, Ostend, Cherbourg, etc.).

On the S. side of the Cour d'Honneur (p. 301) is the church of **St-Louis-des-Invalides,** designed by Libéral Bruant, and built at the same time as the Hôtel. It has galleries over the aisles.

High up in the nave are hung two rows of captured flags, including Russian flags taken during the Crimean war (1854-56), Austrian captured in Italy (1859), Chinese (1857-60), and Mexican (1861-65). On March 30th, 1814, the evening before the entry of the Allies into Paris, about 1500 flags, the trophies of Louis XIV. and Napoleon I., were burned by order of Marshal Sérurier; others were accidentally burned during a funeral in 1851. — On the pillars are inscriptions in honour of marshals and officers interred in the vaults and of governors of the Invalides. To the left of the choir is a memorial (by Monard) to flying officers killed in the Great War. In the left aisle is the hearse used at Napoleon's funeral at St. Helena in 1821. — Behind the high altar is a large window through which the Dôme is visible.

To the right of the choir is the CHAPELLE NAPOLÉON, containing memorials of the emperor and of the removal of his bones to France in 1840: the three slabs of his tomb at St. Helena; a death-mask; the brass sarcophagus used in 1840 for conveying the coffin (of which last there is a model); and, on the back-wall, the pall that covered it.

From the S.E. angle of the Cour d'Honneur, to the right as we quit the church, the Corridor de Metz leads S. to the forecourt of the Dôme, which is separated from the Place Vauban (p. 310) by a railing.

The ***Dôme des Invalides** is a second church, designed by J. Hardouin-Mansart in 1675-1706 as a crowning feature of the edifice and as an 'Eglise Royale' for the court. It is a square pile surmounted by a drum, on which rests an elegant dome 318 ft. high, crowned with a lantern and a pyramid, together 351 ft. in height (see p. xlv). The chief façade of the church, looking to the S., consists of Doric columns and Corinthian above them.

The interior (adm., see p. 300) is in the form of a Greek cross, in the centre of which is the crypt containing the tomb of Napoleon. On the right and left are two spacious transepts containing the tombs of the marshals of Louis XIV. (p. 310). Between the arms of the cross are four round chapels, entered by small arcades. The chapels on the S. side contain the sarcophagi of members of Napoleon's family (p. 310). Above the central crypt rises the dome, supported by four piers, the massive dimensions of which are relieved by the entrances to the chapels and by columns. The drum is enriched with a broad frieze, with twelve medallions of French kings, above which are as many large windows. The dome consists of two sections. The first is divided into twelve compartments, painted with figures of the Apostles by Jouvenet. Through the opening in the middle is seen the upper section, adorned with a large composition by Charles de Lafosse: St. Louis offering his sword to Christ. This second cupola is lighted by twelve invisible skylights. The Evangelists in the spandrels are likewise by De Lafosse; the paintings above the high altar are by N. Coypel.

***Napoleon's Tomb**, constructed in 1843-61 from designs by the younger Visconti, lies directly under the dome. It consists of an open circular crypt 20 ft. in depth and 36 ft. in diameter. In the centre is the sarcophagus of the emperor, who was born at Ajaccio on Aug. 15th, 1769, and died at St. Helena on May 5th, 1821. His remains were brought to Paris in 1840 (comp. above). The sarcophagus, which measures 13 by $6\frac{1}{2}$ ft., with a depth of $14\frac{3}{4}$ ft., is composed of five blocks of red porphyry from Finland. The mosaic pavement represents a halo with a wreath of laurels, and bears the names of battles (Rivoli, Pyramids, Marengo, Austerlitz, Jena, Friedland, Wagram, and the Moskova or Borodino). The twelve colossal figures round the crypt, by Pradier, symbolize the chief Napoleonic victories. The ten marble reliefs are by Simart. The six trophies con-

sist of sixty flags captured in battle. The faint, bluish light admitted from above and the amber-coloured windows of the choir enhance the solemn grandeur of the scene.

The double staircase of the crypt (closed) descends on each side of the high altar. Beyond the altar is the vestibule separating the two churches and containing the cenotaphs of *Generals Duroc* (1772-1813) and *Bertrand* (1773-1844), the emperor's faithful friends and marshals of his palace, the second of whom attended him in St. Helena.— The door of the crypt is flanked with two colossal statues in bronze, by Duret, of Civil and Military Power. Above the entrance are these words from the emperor's will: "Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé".

The two Transepts contain monuments of marshals of Louis XIV.: left, *Henri de La Tour d'Auvergne, Vicomte de Turenne* (1611-75), designed by Le Brun and brought from St-Denis (the hero expiring in the arms of Immortality was sculptured by Tuby; the seated figures by Marsy). The monument on the right is that of *Sébastien Le Prestre de Vauban* (1633-1707), the famous military engineer, with his statue by Etex (1847).— The round Chapels are surmounted with domes painted by B. and L. Boullogne and Doyen. That on the right of the great portal contains the sarcophagus of *Joseph Bonaparte* (1768-1844), King of Spain; on the left of the entrance is that of *Jérôme Bonaparte* (1784-1860), King of Westphalia, with his statue by E. Guillaume; also a bronze reliquary containing the heart of his second wife, Princess Catherine of Wurtemberg (d. 1835).

In the Boulevard des Invalides (Pl. R. 14, 13; *IV*), which skirts the E. façade of the Invalides, is the Musée Rodin (p. 298), at the corner of the Rue de Varenne. At the junction of the boulevard with the Av. de Villars are a bronze statue of *François Coppée*, the poet (1842-1908), by André de Chastenet (1910), and the church of *St-François-Xavier*, built by Lusson and Uchard in 1861-75. To the E., at 12 Rue Monsieur, is a mansion built by Brongniart in 1789 for Mlle. de Bourbon-Condé, Abbess of Remiremont. Farther on in the boulevard, on the left, is the *Ministère des Colonies*. On the right, No. 56, is the *Institution Nationale des Jeunes Aveugles* (Pl. R, 13; *IV*), the oldest institution for the blind in the world, founded in 1784 by Valentin Haüy. Its present premises date from 1843 (visitors admitted on Wed., 1.30-4, by permission of the director; closed in Aug. and Sept.). In the courtyard is a statue of Haüy (1745-1822). An adjoining building (9 Rue Duroc) is the headquarters of the *Association Valentin Haüy* and contains a Braille library of 70,000 vols., a museum of tools used by the blind, and a shop for the sale of articles made by them. The boulevard is continued by the Boul. du Montparnasse (p. 328).

In the *Place de Breteuil* (Pl. R, 13; *IV*), where the Av. de Breteuil and Av. de Saxe cross, stands a monument to *Louis Pasteur* (1822-95; p. 328), with figures of grateful human beings and animals around him (by Falguière, 1904).

In front of the Dôme des Invalides lies the **Place Vauban** (Pl. R, 13; *IV*), the meeting-place of several wide streets: the Avenue de Villars (S.E.), Avenue de Breteuil (S.), Avenue de Ségur

(S.W.), and Avenue de Tourville (W.; leading to the Champ-de-Mars, see below). The Avenue de Lowendal diverges to the left from the last and leads to the Ecole Militaire.

The **Ecole Militaire** (Pl. R, 10; *I, IV*), an immense pile of buildings covering an area of nearly 29 acres, was erected as a cadet school by J. A. Gabriel in 1751-82. In 1792 it was converted into barracks; in 1855 two wings were added; and in 1880 the *Ecole Supérieure de Guerre*, for the training of staff officers, was installed here. The S.E. façade overlooks the Place de Fontenoy, where a monument was erected in 1880 to soldiers who had fallen in war. The N.W. façade, fronting the Champ-de-Mars, has a Corinthian portico of eight fluted columns and a quadrangular dome.

A little to the S. lies the *Place Cambronne* (Pl. R, 10), with a statue (by Vincenzo Cochi, 1907) of *Garibaldi* (1807-82), the Italian patriot, who fought on the side of the French Republic at Dijon in 1871. On the pedestal is a medallion-portrait of his two grandsons, who fell fighting for the French in the Great War. Above the Boul. de Grenelle and Boul. Garibaldi (Pl. R, 7-13), which meet at the Place Cambronne, runs the elevated section of Line 5 of the Métro (Appx., p. 34).

At the corner of the Avenue Emile-Zola and Rue Violet, to the W. of the Place Cambronne, a monument to Emile Zola (1840-1902), by Constantin Meunier (d. 1905), was erected in 1924.

The **Champ-de-Mars** (Pl. R, 8, 11, 10; *I*), laid out about 1770 as a drill-ground for the Ecole Militaire, was occupied by the exhibitions of 1867, 1878, 1889, and 1900. It is now a park, bordered with houses.

On July 14th, 1790, the first anniversary of the storming of the Bastille, the 'Fête de la Fédération' was held in the Champ-de-Mars. At one end of it was erected the 'Autel de la Patrie', where the king, the national assembly, and the delegates of the army and the provinces swore fidelity to the constitution. Talleyrand, Bishop of Autun, with 400 of the clergy, officiated. The famous 'Champ de Mai' was held here by Napoleon on June 1st, 1815, on his return from Elba. Here too, in August, 1830, Louis Philippe presented the tricolour to the National Guard, and in 1852 Napoleon III. distributed the eagles which were to replace the Gallic cock. Captain Dreyfus was publicly degraded here in 1894.

Various exhibitions are held on the Champ-de-Mars, including the 'Foire de Paris' (p. 301) and the 'Concours Lépine' (Sept.-Oct.; various inventions, toys, wireless apparatus, and handiwork).

The ***Eiffel Tower** (Tour Eiffel; Pl. R, 11, *I*), near the Seine and opposite the Trocadéro, built by Gustave Eiffel (1832-1923), the engineer, for the Universal Exhibition of 1889, is 984 ft. in height and is by far the loftiest structure in the world (Woolworth Building in New York 750 ft., Washington Obelisk 555 ft., Cologne Cathedral 515 ft., Great Pyramid 450 ft., St. Paul's in London 365 ft.). The tower has acquired importance of recent years as a physical observatory, a meteorological station, and especially as one of the most powerful wireless stations ('T.S.F.', i.e. 'télégraphie sans fil')

in the world, with a range of about 4500 M. Wireless concerts, time-signals, weather reports, etc., are broadcasted hence daily.

The base rests on four massive piers of masonry, sunk to a depth of 46 ft. on the side next the Seine, and 29 ft. on the other side, and forms a square of 142 yds. each way (Great Pyramid, 250 yds.). The interlaced iron girders are hollow. The first platform, 190 ft. above the ground, is over 71 yds. square. The four pillars gradually approach one another as they rise to the second platform (380 ft.), with its illuminated clock (1907), and at a height of 587 ft. they unite. About 92 ft. higher is a kind of landing-place. The third platform (905 ft.), at the foot of the double lantern which crowns the tower, has a glass pavilion of 54 ft. square, capable of holding 800 people. The lantern rises 79 ft. higher. A staircase ascends within it to a round balcony, 19 ft. in diameter, above which is the electric light, visible at night for 45 miles round.

The ascent of the tower is agreeable only in clear and calm weather (adm. daily, from March to Nov., 10 a.m. till dusk). Visitors ascend to the second platform (where they always change lifts) by staircases or lifts. The tariff for the staircases (350 steps to the first floor, 380 to the second) is the same as for the lifts: to the top 5 fr.; to the first platform 2 fr. (Sun. and holidays 1 fr.); to the second platform 3 fr. (2 fr.); from the first to the second platform 1 fr. (1 fr.); from the second to the third platform 2 fr. (3 fr.). In winter visitors may ascend to the second platform, daily from 12 till dusk; as a rule the lifts are not working, and the staircase must be used (same tariff as in summer). — Restaurant (L. 12 fr.) and theatre on the first platform; bars, shops, etc., on the second and third platforms.

The *View from the top is very extensive (generally best 1-1½ hr. before sunset), ranging in some directions 55 M. in a direct line. To the S.W., for example, we may see as far as Chartres, to the N.E. as far as Villers-Cotterets. The view from the first two platforms is obstructed by the hills round Paris.

From the Quai d'Orsay, below which lies the large *Port de La Bourdonnais*, the Pont d'Iéna (p. 236) leads to the Trocadéro. To the S.W., beyond the Ceinture station of *Champ-de-Mars* (p. 27) and the Pont de Passy (p. 237), lies the Quai de Grenelle (Pl. R, 7; *I*), with the Allée des Cygnes (p. 238) on the right. At the *Pont de Grenelle* begins the Quai de Javel (Pl. R, G, 4), near which, at 27 Rue de la Convention, are the new brick buildings of the *Imprimerie Nationale* (Pl. R, G, 7; p. 186).

20. The Luxembourg.

Métro Stations. Line 4 (Appx., p. 33): *Carrefour de l'Odéon, St-Germain-des-Prés, St-Sulpice.* Line 10 (Appx., p. 37): *Odéon, Mabillon, Croix-Rouge.* — Omnibuses and Tramways, see Appx., p. 59.

The Luxembourg Gallery is open daily, except Mondays and holidays (see p. 56), in summer 10-5, in winter 10-4; adm. 1 fr., free on Sun. and after 12 o'clock on Thursdays. It is closed about the end or beginning of each year for rearrangement.

Marie de Médicis, widow of Henri IV., having bought the château and grounds of the Duc de Piney-Luxembourg in 1612, commissioned

the architect Salomon de Brosse in 1615 to build her a large new palace. This was called the **Palais du Luxembourg** (Pl. R, 19; *IV*), after the original owner. In the use of rustica pilasters, and in the admirable style of its courtyard, it resembles the Pitti Palace at Florence, the birthplace of Marie de Médicis, but it is quite French in character, especially in the corner-pavilions with their lofty roofs. The main façade, 98 yds. long, which, though often restored, still reveals the original design, looks N., towards the Rue de Vaugirard, opposite the Rue de Tournon. Considerable alterations were made by François Chalgrin in 1804, by order of Napoleon I., who installed his Senate here. The façade towards the garden, at first similar to the N. façade, was remodelled in 1836-44 by Alphonse de Gisors. The palace was occupied after 1815 by the Chamber of Peers, and under Napoleon III. by the Senate. In 1879 it again became the seat of the Senate of the Republic.

Prior to the Revolution the palace was inhabited by various princes and princesses. Converted into a prison by the Convention, it harboured many distinguished victims, such as Marshal de Noailles, beheaded, together with his wife, at the age of 79, Vicomte de Beauharnais and his wife Josephine (afterwards Empress of France), Hébert, David, Danton, Camille Desmoulins, and the poet Fabre d'Eglantine. It became the Palais Directorial in 1795, and in 1799 the Palais du Consulat, until Bonaparte made the Tuileries his residence in 1800.

Tom Paine, a member of the National Assembly, was imprisoned in the Luxembourg by Marat's order for having voted against the execution of Louis XVI., and it was only by a mistake that he escaped the guillotine. While in prison (Dec. 1793-Nov. 1794) he wrote most of the second part of the 'Age of Reason'.

Intending visitors to the palace (week-days 9-11 a.m., when the Senate is not sitting), and those wishing to attend a session of the Senate, must apply in writing to M. le Questeur du Sénat (comp. p. 57), mentioning the number of the party. Entrance in the Rue de Vaugirard, opposite the Rue de Tournon; concierge on the right (gratuity).

In the Cour d'Honneur, on the right and left of the central steps, are statues of Montesquieu and Pasquier by *Nanteuil* and *Foyatier*. — The Vestibule contains the Guardian Angel, by *Husson*.

First Floor. We pass through a gallery with numerous busts. — The Salle des Séances contains 800 seats for the senators and 800 for the public. The colonnade is adorned with statues of Turgot (1727-81), D'Agnesseau (1668-1751), L'Hôpital (1507-73), Colbert (1619-83), Molé (1781-1855), Malesherbes (1721-94), and Portalis (1778-1858). At the beginning of the large hemicycle are statues of Charlemagne, by *Etex*, and St. Louis, by *Dumont*. — The Library, on the garden side, has a cupola-painting by *Delacroix* (1847) of the Infernal Regions, after Dante. — In the Salon Blanc (waiting-room) are three views of the Luxembourg Gardens, by *Victor Marec* (1906). — The sumptuous Salle des Conférences, formerly the throne-room, was completed in 1856 in the Louis XIV. style. On the vaulting, in the centre, the Apotheosis of Napoleon I., by *Alaux;* at the sides, Peace and War, by *Brune;* at the ends, Apotheosis of the kings of France, by *Lehmann*. Gobelins tapestries. Monumental chimney-piece of 1880. — The adjoining Cabinet Doré contains paintings: *Cabanel*, Louis XIII. and Richelieu; *Caminade*, Chancellor de L'Hôpital returning the seals to Charles IX.; *Vinchon*, Achille de Harlay rejecting the proposals of the Duc de Guise; *Champmartin*, Charlemagne; *H. Flandrin*, St. Louis; *A. Hesse*, Louis XIV.; *Decaisne*, Allegorical ceiling-paintings. — The ceiling of the Buvette (refreshment-room) is adorned with an Aurora

by *Callet* and the Signs of the Zodiac by *Jordaens*. The marble group of Achilles and the daughter of Lycomedes is by *Pollet*. — The Escalier d'Honneur, constructed by Chalgrin, replaces the gallery for which Rubens painted his famous series of scenes from the life of Marie de Médicis (p. 182).

In the Rue de Vaugirard, the longest street in Paris (3 M.), to the W. of the palace, is the *Petit-Luxembourg* (Pl. R, 19; *IV*), the residence of Richelieu in 1629, now that of the President of the Senate. The chapel adjacent, built in 1622-31, belonged originally to the nunnery of the Filles du Calvaire. — Farther W. in the Rue de Vaugirard, nearly opposite the Rue Férou, is the former Orangery of the palace, occupied since 1886 by the —

***Musée du Luxembourg** (Pl. R, 19; *IV*), founded in 1750, a collection of modern art belonging to the state. The paintings and sculptures exhibited here are generally transferred to the Louvre, or sent to provincial galleries, ten years after the death of the artists.

Adm., see p. 312. Sticks, umbrellas, and parcels must be left at the entrance (gratuity). Comp. 'Le Musée du Luxembourg: les Peintures', by *Léonce Bénédite*, the curator (1924: 20 fr.). As new acquisitions frequently necessitate rearrangement, we must be content with mentioning the best-known works. — The foreign paintings are now in the Musée du Jeu de Paume (p. 62).

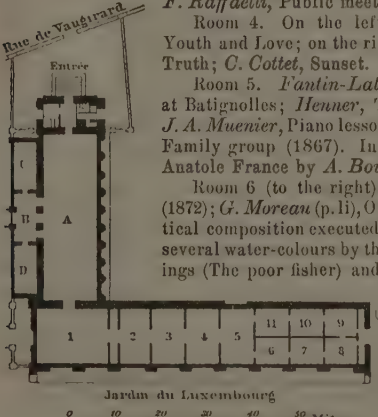
Most of the Sculptures are in the long gallery (Pl. A), which we enter first, and in the central room of the W. annexe (Pl. B). To the left, *Jean Hugues*, (Œdipus Coloneus; *Philippe Besnard*, Bronze bust of Albert Besnard, the painter; *Sarrabezolles*, The soul of France. In the centre, The bronze age and John the Baptist, by *Rodin*. In the adjoining room are six bronze busts by *Rodin* (including Alphonse Legros and Puvis de Chavannes, the painters) and several statues of coloured marble. (The adjoining Cabinets C and D contain pictures, see p. 315.) Farther on in the long gallery, to the right, *D. Puech*, The siren, a marble group; *A. Injalbert*, Terracotta bust of Mgr. de Cabrières; *Bartholomé*, Grief. Beyond the door and farther on, to the left, *Vermare*, Susanna; *A. Mercié*, Remembrance; *E. Barrias*, The young Mozart, bronze; *G. Michel*, The dream. The walls are hung with Gobelins tapestry (cartoons shown also): near the entrance, Vertumnus and Pomona, after *Gorguet;* near the exit, Siren and poet, after *G. Moreau*.

The other rooms contain the Paintings, and also glass-cases with interesting medals, Sèvres porcelain, glass, and other arts and crafts productions.

Room 1. On the entrance wall: *A. Maignan*, Carpeaux; *A. Roll*, 'En avant!'. Opposite, *F. Cormon*, Cain with his family in the wilderness; on the right, *E. Detaille*, The dream (the French army encamped in 1870, with the armies of Napoleon I. in the clouds); on the left, *L. Bonnat*, Cardinal Lavigerie (1888); above, *Benjamin Constant*, The last rebels brought dead or alive to the Sultan of Morocco; to the left, *A. de Neuville*, Cemetery of St. Privat during the battle of Aug. 18th, 1870.

Room 2. On the left, *J. P. Laurens*, Liberation of the immured victims of the Inquisition at Carcassonne, 1303; *Léon Bonnat*, Job; to the right, *Paul Chabas*, In the twilight; *H. Gervex*, An exhibition jury, and, below, Portraits of the founders of the newspaper 'La République Française'.

Room 3. To the right, *H. Caro-Delvaille*, My wife and her sisters; *H. Gervex*, The surgeon Péan at the Hôpital St-Louis; on the left, *Jules Flandrin*, At the fountain; *J. F. Raffaëlli*, Public meeting.



Room 4. On the left, *W. Bouguereau*, Youth and Love; on the right, *Jules Lefebvre*, Truth; *C. Cottet*, Sunset.

Room 5. *Fantin-Latour*, Manet's studio at Batignolles; *Henner*, The chaste Susanna; *J. A. Muenier*, Piano lesson (1911); *F. Bazille*, Family group (1867). In the centre, bust of Anatole France by *A. Bourdelle*.

Room 6 (to the right). *Delaunay*, Diana (1872); *G. Moreau* (p. li), Orpheus (1865), a mystical composition executed in a realist manner; several water-colours by the same artist; paintings (The poor fisher) and drawings by *Puvis de Chavannes*; paintings by the impressionists *René Ménard*, *Maurice Denis*, *Veber*, *René Piot*, *Balande*, and others. — Room 7. *J. Blanche*, Family of Thaulow, the painter; *J. C. Cazin*, Hagar and Ishmael in the desert; *J. Simon*, Women bathing; on the left, *E. Carrière*, Alphonse Daudet with his daughter (1890), Portrait of Paul Verlaine, etc. — Room 8. *Charles Cottet*, 'Au pays de la mer', 'Les victimes de la mer'; portraits by *A. Aman-Jean*.

Room 9. *Guirand de Scévola*, Aida Boni, the Spanish dancer; *Lucien Simon*, Procession; *P. Renouard*, Weerts painting a lady's portrait. — Room 10. *A. Besnard*, Indian fruit-seller at Madura, Woman warming herself; *Henri Duhem*, Canal in Flanders. — Room 11. Paintings, portraits, and studies by *Degas*; *Henri Matisse*, Odalisque; *Gauguin*, Tahitian women; *Carolus-Duran*, Poet with a mandoline.

Of the rooms adjoining the sculpture gallery, Cabinet D is devoted to the impressionists *Renoir*, *Manet*, *Monet*, *Alfred Sisley*, *Vincent van Gogh*, *Cézanne*, *Pissarro*, *Toulouse-Lautrec*, and others. — In Cabinet C are examples of the latest movements: on the

right, *Guérin*, The reader (study); *Charlot*, The drinker; opposite the door, *Guillonnet*, Return of the herd (Southern landscape, with evening effects); by the door, *G. Hochard*, Russian ballet.

The ***Luxembourg Gardens** (Pl. R, G, 16, 19; *IV*), once much larger, are the only remaining Renaissance gardens in Paris and, with their marble fountains, double staircases, and stone balustrade, are somewhat reminiscent of the Boboli Garden at Florence; the greater part was planned by De Brosse, the architect (p. 313). The gardens are open daily from morning till dusk, and are the favourite promenade on the left bank of the Seine. Military band, under the trees near the Boul. St-Michel, several times weekly on summer afternoons. The fountains play daily from April 1st to Sept. 30th; at other seasons on Sun. only. The main entrances are next the Boul. St-Michel (p. 269), from the Rue de Vaugirard near the Odéon (p. 317), from the Rue Guynemer, and from the Av. de l'Observatoire (p. 318). There is also an entrance from the Rue de Vaugirard adjoining the art gallery.

The gardens consist chiefly of clumps of trees and playgrounds, provided with benches and adorned with sculptures. Outside the gallery are statues belonging to the Luxembourg collections. Opposite, on the lawn: The effort, a large leaden statue by Pierre Roche; Fountain and Stream, by Chatrousse, and a copy of the Medici Venus (formerly at the fountain of that name, p. 317). Behind the gallery: Sculpture, by A. Millet; Painting, by Franceschi. Between these, on the wall, is a mosaic, Peace crowning modern artists. Opposite, in the rose-garden, After the contest, by Levasseur; At the goal, by A. Boucher. Farther on, towards the palace, is a monument to *Eugène Delacroix* (1798-1863), the painter, by Dalou.

In the beds flanking the Rue Guynemer, from N. to S.: Triumph of Silenus, a large bronze group by Dalou; monuments to the poets *Paul Verlaine* (1844-96) and *Gabriel Vicaire* (1848-1900), by Rodo de Niederhausern (1911) and A. Injalbert (1902) respectively; model of Bartholdi's Liberty (p. 238); Hercules, by Ottin; monument to *Frédéric Chopin* (1810-49), by G. Dubois (1900).

We now come to a cross-walk, beyond which, from W. to E., stand: Calabrian pilgrim, by Petitot (1847); Family joys, by Daillon; near the Rue Auguste-Comte, *Sainte-Beuve* (1804-69), the critic, by Puech (1898). In the S.W. corner of the gardens is an orchard of espalier fruit-trees. Near the cross-walk, *Eustache Le Sueur* (1616-55), the painter, by Husson (1855); *Watteau* (1684-1721), a fine work by Gauquié (1896); *Louis Ratisbonne* (1827-1900), the writer, by Ceribelli and Soldi (1912); *Comtesse de Ségur* (1799-1874), the authoress, by Jean Boucher (1910). Near the Rue Auguste-Comte, The wrestlers, in bronze, by Ottin; *Ferdinand Fabre* (1827-98), the novelist, by Marqueste (1903). More to the N., Deer (bronze), by Leduc; 'La Saga', bronze, by Ringel d'Illzach;

bronze statue of *Frédéric Le Play* (1806-82), the economist, by Allar (1906); Lion and ostrich, bronze, by Cain.

In the centre of the garden are two plots separated by an octagonal basin (model yachts for hire). In the S. plot, *Scheurer-Kestner* (1833-99), the statesman, an obelisk flanked with figures of Justice and Truth, by Becker, after Dalou (1908). On each side of the basin are historical and mythological statues: on marble columns, Venus leaving the bath, and David conquering Goliath (Italian works, 16th cent.); to the left of the latter, Marius at the ruins of Carthage, by V. Vilain. In the N. plot, a bronze statue, by Aubé (1883), of *Jean Bailly* (1736-93), president of the Constituent Assembly and first mayor of Paris (comp. p. 346). On the terraces overlooking the basin are twenty marble statues of famous Frenchwomen (from the park of Sceaux, p. 407).

In the E. part of the garden, beginning from the S.: Labour, by J. Gautherin; 'Marchand de Masques', by Astruc (1883; the masks are portraits of Corot, Dumas, Berlioz, Carpeaux, Delacroix, Balzac, etc.); behind, on the right, a monument to *Gustave Flaubert* (1821-80); near the Boul. St-Michel, Velléda, by Maindron (1844), *Stendhal* (Henri Beyle; 1783-1842), traveller and writer, *George Sand* (1804-76), by Sicard, and Bocca della Verità, by J. Blanchard (1871); beyond the cross-walk, *Leconte de Lisle* (1818-94), the poet, by Puech (1898), and Il Dispetto, by Valette; by the next cross-walk, Dancing Faun, by Lequesne (1851), and Rhapsody, by C. A. Bourgeois (1868).

To the N. of these statues, close to the Rue de Médicis, is the ***Fontaine de Médicis**, a Renaissance fountain by De Brosse (1620; p. 313), restored in 1845 and 1914. In the three niches are sculptures by Ottin (1852): Polyphemus surprising Acis and Galatea; Faun; and Huntress; above, River-gods (the whole "a corner of Florence" in the heart of Paris). At the back, the *Fontaine de Léda*, by A. Valois (c. 1820, placed here in 1863).

In the grass-plots to the N. of the fountains: The first family, by Garraud (1844); *Théodore de Banville* (1823-91), the poet, by J. Roulleau (1892); *Henri Murger* (1822-61), author of 'Scènes de la Vie de Bohême', by H. Bouillon (1895); Phryne, by Seysses (1902).

The **Théâtre de l'Odéon** (Pl. R, 19, *IV;* p. 32), opposite the N.E. angle of the Luxembourg Gardens, is a building in the classic style, on the site of the gardens of the Hôtel de Condé, and was opened in 1782, but rebuilt in 1808 and 1819. The arcades round it are occupied by book-stalls.

The theatre faces the Place de l'Odéon, to the N., in which is a monument to *Emile Augier* (1820-89), the dramatic poet, with his bust and bronze statues of Comedy, the 'Aventurière' (one of his plays), and a Child brandishing the whip of satire, by

E. Barrias (1895). No. 1, Place de l'Odéon, is the *Café Voltaire*, frequented by Voltaire and the encyclopædists in the 18th century. The tablet stating that Camille Desmoulins (p. 85) lived here in 1792 would more correctly be placed on No. 2. — At the foot of the Rue de l'Odéon, 5 min. N. of the theatre, is a Métro station (p. 270).

The Rue Racine, to the E. of the Place de l'Odéon, leads to the Rue Monsieur-le-Prince, at No. 10 in which Auguste Comte (p. 279) lived and died (tablet). Longfellow lodged in 1826 at No. 49, and later at No. 5 Rue Racine.

Opposite the Palais du Luxembourg is the Rue de Tournon, where Admiral Paul Jones died on the first floor of No. 19 in 1792; his remains were removed to the Naval Academy at Annapolis, Maryland. Gambetta lived at No. 7 from 1858 to 1861 (tablet).

No. 74, Rue de Vaugirard, is the *Institut Catholique* (Pl. R, 16; *IV*), a school for higher education, founded in 1875, with a Faculty of Theology (comp. p. 278). — No. 70, adjacent, is *St-Joseph-des-Carmes*, once the chapel of the Carmelite monastery founded by Louis XIII. The crypt (adm. daily 2-4, except Tues., Sat., and the 1st Sun. of the month; closed in Aug.; apply at the sacristy; gratuity) contains the bones of more than 100 priests massacred here in Sept., 1792. A small museum contains blood-stained vestments and other relics of Archbishops Affre (p. 182), Sibour (p. 285), and Darboy (p. 250).

In the Boulevard St-Michel (p. 269), to the S.E. of the Luxembourg Gardens, is the **Ecole Supérieure des Mines** (Pl. R, G, 19; *IV*, *V*), in the old Hôtel de Vendôme (18th cent.; enlarged in 1840-52), containing a valuable *Musée de Minéralogie, de Géologie et de Paléontologie* (open on Tues., Thurs., and Sat. 2.30-4). Entrance at No. 60bis. At No. 95, opposite, César Franck (p. 298) lived from 1865 till his death here in 1890 (tablet). — Near this, at the junction of the Boul. St-Michel with the Rue Auguste-Comte and Rue de l'Abbé-de-l'Epée (p. 323), is a monument to *Pierre Pelletier* (1788-1842) and *J. B. Caventou* (1795-1877), discoverers of quinine, by E. Lormier (1900).

From the S. gate of the Luxembourg Gardens runs the Avenue de l'Observatoire (Pl. G, 19; *IV*), the fine trees and flower-beds of which are relics of the S. part of the garden. In these beds are marble groups of Dawn by Jouffroy, Day by Perraud, Twilight by Crauk, and Night by Gumery. — On the right, at the corner of the Rue Auguste-Comte, is the *Ecole Coloniale*, built in a Moorish style in 1895-96. Adjoining it on the S. is the *Ecole de Pharmacie*, built by Rigaud in 1876-85; the courtyard contains statues of the chemists Parmentier (1737-1813) and Vauquelin (1763-1829). Then the *Clinique d'Accouchement Tarnier* (1881), with a marble relief in honour of Dr. Tarnier (1828-97), by D. Puech (1905).

At the end of the avenue, on the N. side of the Carrefour de l'Observatoire (p. 327), is the **Fontaine de l'Observatoire** (Pl. G, 19), with a fine group in bronze, by Carpeaux (1874), of the four quarters of the globe bearing the sphere; around the pedestal are water-spouting sea-horses, dolphins, and tortoises, by Frémiet.

21. The Jardin des Plantes.

The Jardin des Plantes, in the wider sense, is open daily from early morning till dusk. — The *Ménagerie*, the *Galeries des Animaux Vivants*, where the animals are kept in bad weather, and the *Muséum* (natural history galleries) are open daily (except Mon.) from 1 to 4 or 5. Adm. to the menagerie 1 fr., to the menagerie and natural history galleries 1 fr. 50 c.; free on Sun. and Thursdays. Printed guide (1922), 2 fr. — The *Library* (8 Rue Buffon) is open daily 10-4, except Sun., Mon., and holidays and in vacation (July 15th to Oct. 1st and a fortnight at Easter). — A military band plays in the gardens on Sun. and Thurs. in summer.

Restaurants near the Jardin des Plantes, see p. 21.

The Jardin des Plantes, rather far from the centre of the city, is reached by Métro (Line 5; Appx., p. 34) or by omnibus or tramway (see Appx., p. 59). The steamer-trip (Appx., p. 62) affords fine views of the Seine and conveys an idea of the importance of the water-borne trade of Paris.

The port of Paris, though purely a local port, supplying the needs of the metropolis, is the greatest in France, surpassing even Marseilles in the volume of goods handled. The water-borne merchandise (about 13 million tons in 1918) consists chiefly of coal and building materials (75%), wine, forage, manures, grain, and flour. The 'ports', or wharves, lie between the Pont d'Austerlitz (see below) and Pont d'Arcole (p. 175): on the right bank are the Port Henri IV, Port des Célestins, and Port de l'Hôtel de Ville; on the left bank, the large Port St-Bernard ('Port aux Vins') and Port de la Tournelle. Above the Pont d'Austerlitz, on the left bank, is the Port d'Austerlitz, opposite which are the *Quai* and *Port de la Rapée*, called after the Sieur La Rapée, commissioner of war under Louis XV., and owner of a country-house here. On the right, the new Morgue (p. 188).

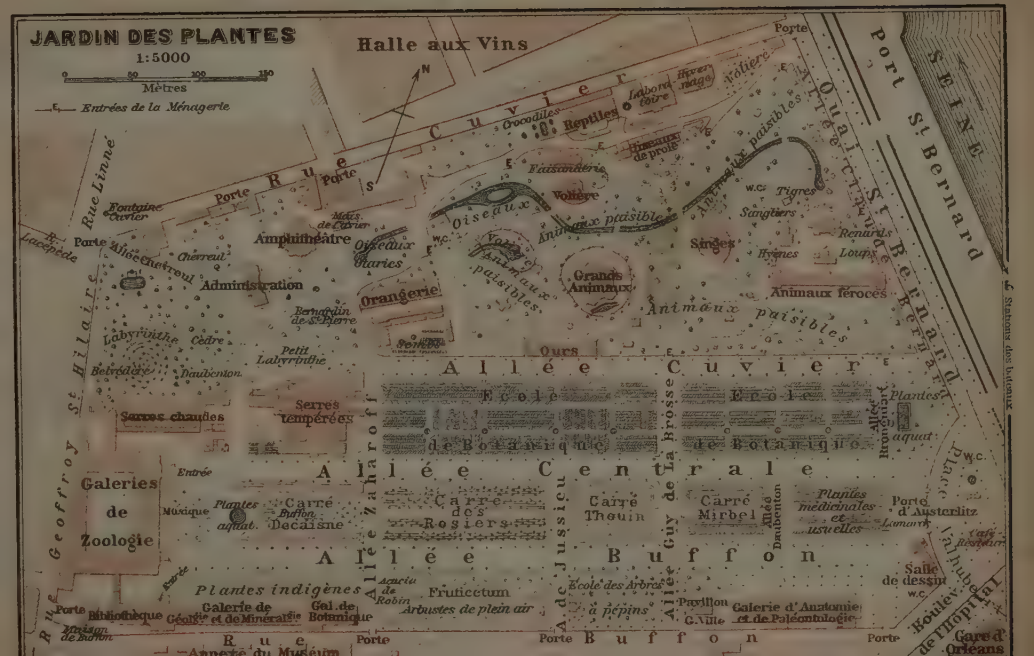
To the N.W. of the Jardin des Plantes is the *Halle aux Vins* (Pl. R, 22; *V*), a huge storehouse for wine in bond. It occupies the site of the abbey of St. Victor, founded by William of Champeaux, where Abélard taught and St. Thomas à Becket and St. Bernard lodged. — At the E. angle of the Halle, at the corner of the Quai St-Bernard and Rue Cuvier, is another entrance to the Jardin des Plantes, and there is a third at the S.W. end of Rue Cuvier, at the corner of Rue Linné. Opposite the latter is the *Fontaine Cuvier*, built in 1840, with a statue of Nature surrounded by animals.

We land at the **Pont d'Austerlitz** (Pl. G, R, 25; *V*), erected in 1804-6 and widened in 1854-55 and 1884-85. At the S.W. end of the bridge, on the left bank, is the *Place Valhubert* (omnibuses and tramways, see Appx., p. 60); on the right bank is the Place Mazas (p. 183). To the S., between the Quai d'Austerlitz and Boul. de l'Hôpital (p. 322), is the *Gare du Quai-d'Austerlitz*, or *Gare d'Orléans* (Pl. G, 25; *V*), which is crossed by a viaduct of the Métro (Line 5; Appx., p. 34). The Métro crosses the Seine by a single iron arch, 153 yds. in span and 98 ft. high. The main entrance to the Jardin des Plantes is on the W. side of the Place Valhubert.

The **Jardin des Plantes** (Pl. G, R, 22, 25; *V*), 74 acres in area, comprises a botanic garden, a menagerie, and a natural history museum, besides a library, laboratories, and lecture-hall. It was founded in 1635 by Guy de La Brosse (1586-1641), physician to Louis XIII., simply as a 'physic garden' for the study of medicinal herbs. The famous Buffon (Georges Louis Leclerc, Comte de Buffon; 1707-88) was appointed director of this 'Jardin du Roi' in 1739, and he extended its sphere by founding collections in every department of natural history. In 1793 the royal menageries were transferred thither, and in 1794 the library also. The establishment was then called *Muséum National d'Histoire Naturelle*, which is still its official title. Attached to it is an academy of natural science, with 19 professors and 25 assistants. — Opposite the entrance a monument to *Jean Baptiste Lamarck*, the naturalist (1744-1829), by Fagel, was erected in 1909.

Jardin Botanique. This part of the garden, which we enter from the Place Valhubert, contains over 19,200 different plants. Many of the trees now common in Europe, such as plane and chestnut trees, were introduced and naturalized by the Jardin des Plantes. Coloured labels indicate the classes (red), the families (yellow), the species (green), etc. The coloured bands denote the uses: red for medicinal plants, green for edible, blue for those used for industrial purposes, yellow for ornamental, and black for poisonous. To the left of the entrance are the Anatomical Galleries (p. 322), and to the right a basin for aquatic plants, with a bronze group by Frémiet (Hunting young bears). Opposite is the *Ecole de Botanique*, with a collection of about 11,000 different plants. In the centre are flower-beds. In the S. part are the *Ecole des Arbres à Pépins* (fruit-trees) and the *Fruticetum*, with ornamental shrubs and the first acacia (robinia) brought to France by Jean Robin in 1601, and replanted here in 1636. In the last central plot, near a basin with aquatic plants, is a monument to *Buffon* (see above), a seated figure in bronze, by Carlus (1909).

The **Ménagerie** of about 1400 animals is inferior to the great zoological gardens of London, Berlin, Amsterdam, etc., and is less carefully kept. The *Animaux Féroces* (carnivora) are lodged in the E. part. At the end, the Stone Age, in bronze, by Frémiet. Next come the *Animaux Paisibles* (herbivora). A little beyond the Animaux Féroces, to the right, is the *Palais des Singes*, or monkey house. Farther on, to the left, are the *Rotonde des Grands Animaux* (elephants, hippopotami, giraffes, camels, rhinoceroses, etc.) and the *Fosse aux Ours*, or bear-pits. — Behind the rotunda is the *Grande Volière*, or aviary; more to the N. are the cages of the *Oiseaux de Proie* (birds of prey) and the *Faisanderie* (pheasantry). Then the *Reptile House* and the *Crocodile Pond* (in summer). In front of the former are two bronzes: Snake-charmer, by Marchand,


JARDIN DES PLANTES
1:5000
0 50 100 150
Mètres
Entrées de la Ménagerie
Halle aux Vins
Rue Cuvier
Porte
Rue Linné
Fontaine Cuvier
Amphithéâtre
Mais de Cuvier
Oiseaux
Oiseaux Oiaries
Administration
Chèvreul
Allée Chèvreul
Orangerie
Bernardin de St Pierre
Labyrinthe
Cèdre
Petit Labyrinthe
Belvédère
Daubenton
Serres chaudes
Serres tempérées
Galeries de Zoologie
Entrée
Musique
Plantes aquat.
Carré Buffon
Decaisne
Allée Zaharoff
Allée Centrale
Carré des Rosiers
Carré Thouin
Carré Mirbel
Allée Jussieu
Allée Guy de La Brosse
Allée Daubenton
Plantes médicinales et usuelles
Porte d'Austerlitz
Lamarck
Allée Buffon
Plantes indigènes
Acacia de Robin
Fruticetum
Arbustes de plein air
École des Arbres à pépins
Pavillon G. Ville
Galerie d'Anatomie et de Paléontologie
Salle de dessin
Galerie de Géol. et de Minéral.
Gal. de Botanique
Bibliothèque
Maison de Buffon
Rue Geoffroy St Hilaire
Rue Annexe du Muséum
Rue Buffon
Boulev. de l'Hôpital
Gare d'Orléans
Crocodiles
Reptiles
Laboratoire
Hivernage
Volière
Oiseaux de proie
Faisanderie
Animaux paisibles
Tigres
Sangliers
Singes
Renards
Hyènes
Loups
Grands Animaux
Animaux féroces
Ours
Port St Bernard
Quai St Bernard
Allée Bernard
Plantes aquat.
Café Restaurant
Place Valhubert
Seine
Stations des bateaux

and Crocodile-hunter, by Arthur Bourgeois. — To the W. are the *Otaries,* or sea lions (fed at 3 p.m.). To the S. is the *Orangery.*

To the W. of the orangery rises a monument to *Bernardin de Saint-Pierre* (1737-1814), with figures of Paul and Virginia, by Holweck (1907). A little to the N.W. are the *Amphithéâtre,* or lecture-hall, and the offices of the *Administration.* To the right of the amphitheatre is an exit to the Rue Cuvier, on this side of which is *Cuvier's House,* with a bust of the famous naturalist (see below). To the left of the exit is the statue of the chemist *M. E. Chevreul* (1786-1889), in marble, by L. Fagel (1901). — The *Labyrinthe,* or maze, is on a small hill in the N.W. angle of the garden. On the E. slope is a superb cedar of Lebanon, the first imported into France, planted here in 1735 by B. de Jussieu. Higher up is a small granite column marking the grave of *L. J. M. Daubenton* (1716-99), a former director of the Jardin des Plantes. — To the S. are the *Serres Tempérées* and *Serres Chaudes* (cold and hot houses).

The **Natural History Galleries** of the Jardin des Plantes are among the finest in existence. The Gallery of Zoology is on the W. side of the Botanic Garden, in a building (1889) adorned with a statue of Science, by E. Guillaume, and with medallions of learned naturalists. Entrance on the left side.

Ground Floor. *Mammals* (rich collection of quadrumana) and *Fishes.* At the foot of the N. staircase are the tomb of Guy de la Brosse (p. 320), a bronze group by J. Cavelier, and a marble statue of Buffon (p. 320), by Pajou. By the S. staircase are the tomb of Victor Jacquemont (1801-32), the naturalist, and a bronze group by J. Thomas. — First Floor. *Birds* (a very extensive collection), *Reptiles,* and *Molluscs.* Second and Third Floors. *Insects,* including a superb collection of butterflies presented by E. Boullet, and *Crustacea.*

By the Rue Geoffroy-St-Hilaire entrance is *Buffon's House,* where the great naturalist died (p. 320; tablet).

The Library comprises about 300,000 vols., 2500 MSS., 19,500 original drawings, and 3800 maps.

The Gallery of Mineralogy, Geology, and Botany is adorned with statues of Georges Cuvier (1769-1832; see above), by David d'Angers, and René Haüy (1743-1822), the mineralogist, by Brion, and large landscapes by Biard. By the entrance, a splendid collection of American precious stones, presented by Mr. Pierpont Morgan, a case of antique vessels in precious stones, and a case of jewels and vessels from the Crown Regalia (comp. p. 147). The botanical gallery contains exotic plants, reproductions of fruit, etc. On the first floor are the herbaria (accessible to students only), including those of Alexander von Humboldt (1805) and Lamarck (1885). In the vestibule is a statue of Antoine de Jussieu (1686-1758), by Legendre-Héral.

The Gallery of Anatomy, Palæontology, and Anthropology (1898) is at the E. end of the S. side of the gardens. On the N. façade are busts of famous naturalists and bronze and marble reliefs of

animal life, notably Horse tamed by Man, by Marqueste, and a Nubian killing a crocodile, by E. Barrias. In front of the building is a bronze by Frémiet, the first artist. In the E. pediment are the three kingdoms of Nature, by Allar. To the E., on this side of the building, is a bronze statue of *Emmanuel Frémiet* (1824-1910), the animal sculptor, by Henri Greber (1924).

In the vestibule is a Combat between a man and a gorilla, a fine marble group by *Frémiet*. The decoration of the capitals is borrowed from the animal kingdom. The gallery on the ground-floor contains the *Collection of Comparative Anatomy*, founded by Cuvier, in which every human race and species of animal with their varieties are illustrated by skeletons, skulls, wax models, and casts. By the entrance, on the right, teratological and embryological specimens. On the first floor is the *Paleontological Collection* (skeletons of megatherium, iguanodon, dinornis, etc.; cast of a skeleton of the diplodocus from N. America, 82 ft. long and 19 ft. high, presented by Mr. Andrew Carnegie). The *Anthropological Collection* is in a gallery over the first floor. In the *Amphithéâtre* (apply to keeper; fee) are a ceiling painting, by Cormon, of the progress of mankind towards the light, and ten panels with scenes of prehistoric subjects.

Opposite the Rue Geoffroy St Hilaire entrance of the Jardin des Plantes, at No. 35, is a tavern with a curious old sign ('A la Biche') in wrought iron. A little to the S. the first **Mosque** (Pl. G, 22) in France was erected in 1922-24 on the model of the Medresch Bou Anania at Fez, in the Hispano-Moresque style of the 14th century.

In the Boulevard de l'Hôpital (Pl. G, 25, 23; Line 5 of the Métro, see Appx., p. 34), between the Place Valhubert (p. 319) and Place d'Italie (p. 327), is the vast *Hospice de la Salpêtrière* (Pl. G, 25, 26), on the left, originally an arsenal built by Louis XIII., now an asylum for aged and for insane women, with a clinic for the treatment of nervous diseases. It includes 45 blocks of building, with over 3800 beds. The church, with its octagonal dome, was designed by Libéral Bruant in 1657. In front is a bronze statue of *Dr. Philippe Pinel* (1745-1826), the alienist, by Ludovic Durand (1880), and by the entrance is a statue of *Dr. J. M. Charcot* (1825-1893), the pioneer of hypnotism, by Falguière (1898). To the S.W., adjoining the Salpêtrière, also in the Boul. de l'Hôpital, is the *Hôpital de la Pitié* (Pl. G, 25, 26), built in 1905-10. It comprises 32 buildings, with 988 beds. The original hospital was founded by Marie de Médicis in 1612 for aged beggars (called the 'Enfermés').

Farther on, near the Place d'Italie, is the *Ecole Nationale des Arts et Métiers*, an arts and crafts school built in 1912.

The Boulevard St-Marcel (Pl. G, 22) leads S.W. from the Boul. de l'Hôpital to the Av. des Gobelins (p. 325), passing the *Institut de Paléontologie Humaine* (No. 24, on the left), founded in 1912 by the Prince of Monaco (p. 323), and, at the corner of the Rue Duméril, a bronze statue of *St. Joan of Arc*, by Chatrousse (1886).

Nearly opposite the Joan of Arc statue, on the right, is the Rue Scipion, leading to the Place Scipion. At the corner (No. 13) is the *Boulangerie des Hôpitaux et Hospices* (Pl. G, 22), founded in 1742 in a mansion built in 1565 by Scipio Sardini, a Tuscan nobleman in the suite of Catherine de

Médicis. The group of Bakers, opposite, a terracotta relief, is by A. Charpentier (1889). — Near this, 17 Rue du Fer-à-Moulin, is the *Amphithéâtre d'Anatomie* (Pl. G, 22), on the site of the Hôtel de Clamart, the garden of which was turned into a cemetery; here the remains of Mirabeau were placed after their removal from the Panthéon by the Convention.

The Rue Fulton (Pl. G, 25), off the Quai d'Austerlitz, is named in honour of Robert Fulton, inventor of the steamboat, who made successful trial trips on the Seine, starting from the Place de la Concorde, in 1803.

22. Southern Quarters.

The Gobelins (p. 325) may be reached by the Métro (Lines 5 & 6; Appx., pp. 34, 35) and by Omnibus or Tramway (Appx., p. 59).

At the E. entrance to the Luxembourg Gardens the Rue Gay-Lussac, diverging S.E. from the Boul. St-Michel (p. 269), soon crosses the Rue St-Jacques (N. part, see p. 280). At the crossing is the *Institut Océanographique* (Pl. G, 19; *V*), designed by Nénot and built in 1911 at the cost of Prince Albert of Monaco (d. 1922); adjacent, at the corner of the Rue Pierre-Curie, is the *Institut de Géographie*, founded by the Marquise Arconati-Visconti (comp. p. 157) and built in 1923; and at the other end of the Rue Pierre-Curie is the *Institut du Radium*. In the Rue St-Jacques, a little to the S., is the church of *St-Jacques-du-Haut-Pas*, built in the 17th cent., with a square tower by Daniel Gittard (comp. p. 174). This was the favourite church of the Jansenists (p. 324), many of whom were buried here. Adjacent is the *Institution des Sourds-Muets* (Pl. G, 19, *V*; adm. Tues., 2-4 p.m., by leave of the director), a deaf-and-dumb institute founded by the Abbé de l'Epée in 1770 and taken over by government in 1791. In the courtyard is a statue of *Abbé de l'Epée* (1712-89), by Félix Martin, a deaf-mute.

The Rue de l'Abbé-de-l'Epée leads E. to the Rue Gay-Lussac (see above). At No. 41 in the latter, nearly opposite, is the *Musée Pédagogique* (Pl. G, 19; *V*), which contains an educational library (week-days 10-11.30 & 2-5; for the museum, apply to the concierge, gratuity). — Close by, at 45 Rue d'Ulm, is the *Ecole Normale Supérieure*, founded in 1795 for the training of secondary teachers ('professeurs de lycées'). Pasteur, who was once sub-director, made several of his experiments here (tablet on the laboratory, near the corner of the Rue Claude-Bernard).

At No. 269, Rue St-Jacques, is the **Schola Cantorum**, a conservatoire for the teaching of music and singing, founded by Vincent d'Indy, the composer (concerts, see p. 36). The building was once a monastery of English Benedictines, and remains of the cloisters and chapel, the 'Grand Salon', etc., are shown by the concierge (gratuity).

The monastery of St. Edmund, King and Martyr, was founded in 1615 by Princess Marie de Lorraine, Abbess of Chelles, as a house of studies for her English chaplains and converted into a monastery in 1617 by Prior William Gifford (1554-1629), later Archbishop of Rheims. The property in the Rue St-Jacques was bought by the monks in 1640, and the foundation-stone of the chapel was laid in 1674. Charles Walmesley (1722-97), the mathematician, was prior in 1749-53. A notable visitor (1775) was Dr.

Johnson, who told Boswell "I was very kindly treated by the English Benedictines and have a cell appropriated to me in their convent." After the death of James II. (p. 371) in 1701 his coffin was deposited in the Lady Chapel here pending removal to Westminster Abbey, and in the monks' chapel were buried also his daughter Louisa Mary (p. 373), his natural son the Duke of Berwick (1670-1734), Marshal of France, the latter's wife and sons, François, Duc de Fitzjames, Bishop of Soissons, and Charles, Duc de Fitzjames, and numerous Stuart adherents. Their remains, however, were all scattered at the Revolution, and the monastery was transferred to Douai, to remain there till 1903, when the monks returned to England and founded Douai Abbey, at Woolhampton, near Reading. Like other properties of former English establishments in France, the Schola Cantorum is now administered by the government 'Bureau des Fondations Anglaises' for ecclesiastical purposes in France.

At the back of the courtyard of No. 284 (nearly opposite) is the former entrance to the Carmelite nunnery to which Louise de La Vallière, mistress of Louis XIV., retired in 1675.

The Rue St-Jacques then crosses the Rue des Feuillantines, in which were formerly the Couvent des Feuillantines, founded in 1622, where Victor Hugo spent part of his childhood (1808-12), and the Institution Barbet, at which Pasteur was a pupil in 1838-43 (tablets on No. 8, a boys' school).

In the Rue St-Jacques (Nos. 277-279) is also the **Val-de-Grâce**, (Pl. G, 19), once a Benedictine nunnery. It was founded by Anne of Austria, wife of Louis XIII., in accordance with a vow, after the birth (1638) of her son, later Louis XIV. Since 1793 it has been a military hospital. The courtyard is adorned with a bronze statue of *Baron Larrey* (1766-1842), the military surgeon, by David d'Angers (1846). The church with its fine dome, begun in 1645 by François Mansart in the style of St. Peter's at Rome, and continued by Jacques Lemercier and others, was completed in 1665. The interior (open 7-11 and 2-4; closed on Tues. and Thurs. afternoons) is chiefly adorned with sculptures; the reliefs on the vaulting should be noticed. The dome, 131 ft. high and 56 ft. in diameter, was painted about 1660 with a fresco of the Glory of the blessed (damaged), by Pierre Mignard, containing 200 figures three times life-size. The canopy over the high altar is a copy of that at St. Peter's.

The Rue St-Jacques ends at the **Boulevard de Port-Royal** (Pl. G, 19, 22), near the Carrefour de l'Observatoire (p. 327). In this boulevard is the hospital of *La Maternité* (No. 119), which, since 1814, has occupied the buildings of the abbey of *Port-Royal de Paris*, built in 1626-48 for the Bernardines. This branch of Port-Royal-des-Champs (p. 365) was suppressed in 1664; the chapel contains the tomb of Antoine Lemaistre (1608-58), the Jansenist, and Mère Angélique Arnauld (1591-1661) was buried in the nuns' choir, now the laundry. A tablet outside the entrance commemorates the disaster of April 11th, 1918, when a shell from a German long-range gun struck the hospital and killed twenty persons. No. 111 in the boulevard is the *Hôpital Cochin* (for skin diseases; 809 beds), founded in 1779 by the curé Jacques Denis

Cochin; in front is a statue of *Dr. Philippe Ricord* (1800-89), by E. Barrias (1892). A little farther, on the left, is a statue of *Dr. Jules Péan*, the surgeon (1830-98), by Gauquié (1909).

The Boul. de Port-Royal ends on the E. at the open space formed by the intersection of the Boul. St-Marcel (p. 322) and Boul. Arago (p. 331) with the Avenue des Gobelins (Pl. G, 22, 23). At the N. end of the avenue is the church of *St-Médard* (Pl. G, 22), of the 15-17th centuries. The E. window contains 16th cent. glass, and in the chapel on the left of the apse-chapel is a painting of St. Geneviève minding her sheep, attributed to Watteau. The burial-ground (now a public garden, with a bronze statue of a woman hay-making, by Barrau), was famous for the extravagances of 'convulsionnaire' pilgrims to the tomb of François de Pâris (1690-1727), the Jansenist deacon, to whom they ascribed miraculous powers. In 1732 the authorities closed the cemetery, which gave rise to the witticism "De par le Roi, défense à Dieu De faire miracle en ce lieu".

No. 3 Rue de l'Arbalète, at the corner of the Rue Mouffetard (p. 286), was the birthplace of Rodin (p. 298). — The Rue Monge leads to the Place Monge (Pl. G, 22; *V*), in which is a bronze statue of *Louis Blanc* (1811-1882), historian and socialist, by L. Delhomme (1886). In the Rue du Puits-de-l'Hermite was the *Prison de Ste-Pélagie*, originally a house of correction for prostitutes. Mme. Roland, Mme. du Barry, and Joséphine de Beauharnais were imprisoned here during the Revolution. At the E. end of this street is the new mosque (see p. 322).

No. 42, Av. des Gobelins, to the S., is the plain building of the ***Gobelins** (Pl. G, 23), for over 300 years the state-factory of the famous tapestry of that name. Tapestry-weaving was introduced into France by Francis I., who founded a workshop at Fontainebleau. Henri IV. greatly fostered the industry, and about 1601 invited to Paris the Flemish tapestry-workers Marc de Comans and François de la Planche, whom he installed in a workshop founded at the end of the 15th cent. by the dyers Jean and Philibert Gobelin, whose name was transferred to the new enterprise and ultimately became a synonym for all kinds of tapestry. In 1667 Louis XIV. refitted the works at Colbert's suggestion, and placed them under Charles Le Brun, the painter (d. 1690; p. xlvi), who was succeeded by Pierre Mignard (d. 1695). Down to 1695 not only tapestry, but embroideries, furniture, mosaics, bronzes, and goldsmiths' work were made here for the royal palaces or for presentation purposes. The tapestry of the Gobelins is now devoted almost exclusively to public uses. The success of the institution was unbroken while painters like Noël Coypel (d. 1707), Michel Corneille (d. 1708), Jean Jouvenet (d. 1717), J. F. de Troy (d. 1752), and Carle Vanloo (d. 1765) designed models for the tapestry. Under the influence, however, of J. B. Oudry (d. 1755) and François Boucher (d. 1770), attempts, out of harmony with the character of the art, were made to reproduce every possible colour in wools of a thousand hues, each in twelve different shades. The

works were stopped for a short time by the Revolution, but were reopened by Napoleon in 1804. The evil custom of copying pictures and portraits still continued, but efforts are now being made to restore the good old traditions of the art and the tapestries are now woven from designs specially drawn by leading French artists. The present administrator is Gustave Geffroy.

Facing the street is the **Musée** (open daily, except Mon., from 1 to 4; adm. 1 fr., free on Sun. and Thurs.), a handsome structure by J. C. Formigé, begun in 1914 and opened in 1921. Catalogue 2 fr. — Ground Floor. The main gallery contains a varying exhibition of old Gobelins tapestries. Here too are busts of De Troy, Charles Coypel, Oudry, Desportes, Boucher, and Natoire. In the small room at the S. end: Louis XI. raising the siege of Dôle and of Salins in 1477 (Bruges; 1501-6); Presentation of the Virgin in the Temple (15th cent.). — Staircase. Three tapestries of the 'Histoire du Roi' series, after *Le Brun:* Louis XIV. receiving Cardinal Chigi, the papal legate; Louis XIV. receiving the Spanish ambassadors; Coronation of Louis XIV. Bas-relief of the Bièvre (p. 327), by *Louis Convers* (1914). Busts of Le Brun and Mignard. — First Floor. In the small room on the left: Tapestry portraits of Colbert, Louis XIV., and Le Brun; Thalia and Melpomene, after *Le Brun;* Don Quixote and Sancho Panza, after *Charles Coypel;* Triumph of Pallas, after *Noël Coypel;* The grotesque months, after *Audran.* Furniture upholstered in Gobelins tapestry. Busts of Audran and Coypel. The main gallery contains examples of modern tapestry. 1st Section: Greeting to Paris, after *Willette;* Brittany, after *Raffaëlli;* Toulouse, after *Rachou.* 2nd Section (Salon Chéret): The Seasons (four panels); screens and furniture. On the left, Summer, after *Séguin-Bertault.* 3rd Section (Salon Bracquemond): A fairy tale, after *E. Tapissier;* Diana, after *Mme. Cazin;* Cinderella, after *S. Veber;* The rainbow, after *M. F. Bracquemond*; The sleeping beauty, after *S. Veber.* Screen with three panels in Savonnerie tapestry (water-lilies, after *Claude Monet;* comp. p. 63). Carpets, screens, furniture.

In the first courtyard is a marble statue of *Charles Le Brun,* by H. Cordier (1907).

There are two series of **Workshops** ('ateliers'), one for *Gobelins,* the other for *Savonnerie* tapestry. The latter owe their name to a factory founded by Henri IV. about 1601 in an old soap-works near the Trocadéro, which at first produced only carpets with Oriental designs, but was united with the Gobelins in 1827. Those who have seen only faded old Gobelins tapestry will be struck by the brightness of the new. Visitors are admitted (no escort; no fees) on Thurs. only from 1 to 3.30 p.m.

The looms are 'high warp' (à haute lice), in which the warp-threads are vertical, whereas the looms at Beauvais and elsewhere are usually

'low warp' (*à basse lice*), in which the warp-threads are horizontal. As the workman sits at the back of his canvas, with the design outlined on the threads, a mirror is placed on the other side to show him the progress he is making. The weft-threads are inserted by means of a shuttle.

We next traverse a corridor with further looms, and descend a staircase to another part of the building, containing the workshop of the Savonnerie (on practically the same lines as in the 17th cent.). Here the workman has the copy in front of him and works on the right side of the tapestry. The weft-threads in this case are knotted and then cut, producing a velvet pile.

The workmen ('tapissiers-artistes') employed at the Gobelins number about 50. Some families have been employed here for generations. The work requires great patience and a practised eye. A skilful workman can complete 3 or even $3^1/_2$ sq. yds. in a year, but the average annual output is about $1^1/_4$ yd.

In the second courtyard are a bronze statue of *Colbert*, by P. Aubé (1894), and the former Chapel (not shown at present), which contains several tapestries.

In the Rue des Gobelins (Pl. G, 23), to the N. of the tapestry works, at the end of the court of No. 17, is a turreted house of the end of the 15th cent. or beginning of the 16th (occupied by a factory), erroneously called the Château de la Reine-Blanche (comp. p. 271). At the end of the Rue des Gobelins, on the left, is the Ruelle des Gobelins, one of the most picturesque streets of old Paris. Close by are the gardens belonging to the workmen at the Gobelins, on the banks of the unsavoury *Bièvre*.

The Av. des Gobelins leads S. to the **Place d'Italie** (Pl. G, 23), where three boulevards and two other avenues meet. In the centre is a fountain. On the N. is the *Mairie of the 13th Arrondissement* (Gobelins), built in 1867-77.

The Place d'Italie is the chief Métro station on the left bank, being the junction of Lines 5 and 6 (Appx., pp. 34, 35). The entrance is at the beginning of the Boul. de la Gare.

To the S.W., at the intersection of Rue Bobillot and Rue de Tolbiac, is the large church of *Ste-Anne-de-la-Maison-Blanche* (Pl. G, 24), built in 1894-98.

The *Montparnasse Station* and *Cemetery* (pp. 328, 329) may be reached by omnibus or tramway (Appx., p. 59). - To the *Parc de Montsouris* (p. 332): omnibuses *AE* or *Alt* (Appx., pp. 43, 45); or Métro (Line 4; Appx., p. 34) to Porte d'Orléans, from which we follow the Av. Reille; or tramways 8 or 28 (Appx., pp. 48, 51), alighting at the church of St-Pierre (Pl. G, 17), and walking thence to the park (10 min.) by the Rue d'Alésia and the Av. du Parc-de-Montsouris (to the right). The Ceinture ('Parc-de-Montsouris' station; Appx., p. 63) or the Sceaux railway ('Sceaux-Ceinture' station; see p. 406) also may be convenient. - Restaurants in this quarter, see p. 21.

To the S. of the Fontaine de l'Observatoire (p. 318), the Avenue de l'Observatoire expands into the **Carrefour de l'Observatoire** (Pl. G, 19), in the centre of which is a monument, by D. Puech (1898), to *Francis Garnier* (1839-73), the explorer and conqueror

of Tongking. The *Statue of *Marshal Ney* (1769-1815), "le brave des braves", by Rude (1853), marks the spot where the marshal was shot by order of the Chamber of Peers on Dec. 7th, 1815, for having sided with Napoleon on the emperor's return from Elba. On the E. side of the square is the *Bal Bullier* (p. 35).

The Avenue de l'Observatoire now leaves to the right the busy Boul. du Montparnasse (see below), and to the left the Boul. de Port-Royal (p. 324). At the crossing is the 'Port-Royal' station of the Sceaux railway (p. 406). Farther S., at the intersection of the avenue and the Rue Denfert-Rochereau, is a monument to *Théophile Roussel* (1816-1903), physician and statesman, by J. B. Champeil (1907). The avenue ends at the **Observatoire** (Pl. G, 19, 20), built in 1667-72 after the designs of Claude Perrault, and several times enlarged. In front of the façade is a statue of *Urbain Le Verrier*, the astronomer (1811-77), by Chapu.

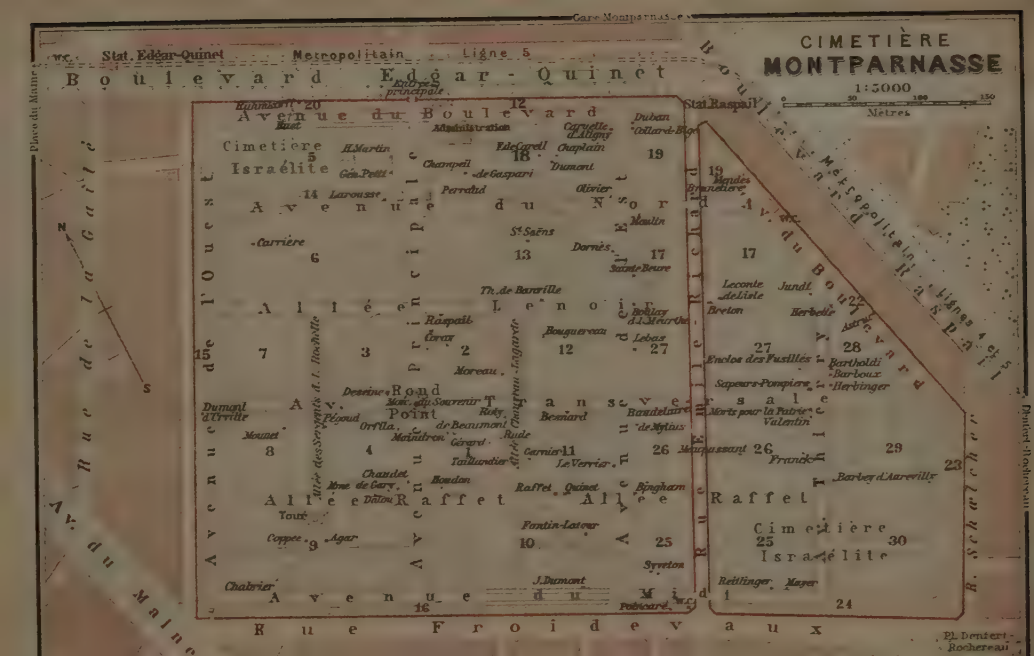
The meridian of Paris (2° 20′ 14″ E. of Greenwich) runs through the centre of the building, and the latitude of the S. façade is that of Paris (48° 50′ 11″ N.). The copper dome, to the left, which contains the large telescope (nearly 15 in. in diameter, 29½ ft. long), is 48 ft. in diameter, and revolves round its vertical axis. The cellars, as deep as the building is high (88 ft.), are maintained at a constant temperature (54° Fahr.); they are connected with the platform by a vertical shaft, and they contain the meteorological and magnetic instruments. This shaft was used by Foucault in his experiments with the pendulum. — The observatory is shown on the first Sat. of each month at 2 p.m. precisely, on written application to the director (comp. p. 57). Visitors see the small astronomical museum and the chief apparatus.

The **Boulevard du Montparnasse** (Pl. G, 19, 16, R, 13) leads W. from the Carrefour de l'Observatoire to the Boul. des Invalides (p. 310). It crosses the Boul. Raspail (p. 299; 'Vavin' station of the Métro, Line 4; Appx., p. 33) and passes *Notre-Dame-des-Champs*, a church built by Léon Ginain in 1867-76. Sainte-Beuve (p. 330) died at No. 11 Rue du Montparnasse (tablet), on the right, and Edgar Quinet (p. 330) lived at No. 32 from 1840 to 1851 (tablet). Farther on the boulevard crosses the *Place de Rennes* (Pl. G, 16), bounded on the S. by the façade of the Gare Montparnasse, and receiving from the N. the Rue de Rennes, which comes from St-Germain-des-Prés (p. 291).

Under the square is the 'Montparnasse' station, common to the *Nord-Sud* and to Line 4 of the *Métro* (Appx., pp. 37, 38). — In the Place du Maine, behind the Gare, to the S.W., is the 'Maine' station of Line 5 of the *Métro* (Appx., p. 34).

The **Gare Montparnasse** (Pl. G, 16; *IV*) is a terminus of the Chemin de Fer de l'Etat (Ligne de Bretagne and Ligne du Sud-Ouest; comp. p. 212). The booking-offices of the suburban lines ('banlieue'; Versailles, Ligne de la Rive Gauche) are on the right, for main-line stations on the left; the waiting-rooms also are on the left.

No. 25, Rue Dutot, about ½ M. to the S.W. of the Gare Montparnasse, is the **Pasteur Institute** (Pl. G, 13), founded in 1886 by the great



CIMETIÈRE
MONTPARNASSE
1:5000
Mètres
Stat. Edgar-Quinet
Metropolitain
Ligne 5
Boulevard Edgar-Quinet
Avenue du Boulevard
Cimetière Israélite
Avenue du Nord
Allée Lenoir
Rond Point
Av. Transversale
Allée Raffet
Avenue du Midi
Rue Froidevaux
Av. du Maine
Rue de la Gaîté
Avenue de l'Ouest
Altée des Serments d'I. Rochelle
Altée Chateau-Landon
Rue Lilleschad
Av. du Boulevard Raspail
Boulevard Metropolitain
Lignes 4 et 5
Stat. Raspail
Place du Maine
Denfert-Rochereau
R. Schœlcher
Care Montparnasse
Pl. Denfert-Rochereau
Rahmanoff
Buet
Administration
Duban
Collard de Bigny
Cimetière d'Alligny
H. Martin
Gén. Petit
Champeil
Ede Carell
Chaplain
Duman
de Guspari
Perrault
Olivier
Mendès
Brunetière
Larousse
Carrière
St Saëns
Dornès
Maulin
Sainte Beuve
Tr. de Barrille
Leconte de Lisle
Jundt
Breton
Herbelle
Boblay d'Anerville
Raspail
Céray
Bouguereau
Lebas
Enclos des Fusillés
Barthélémy
Barbaux
Sapeurs-Pompiers
Herbinger
Desrosne
Moreau
Dumont d'Urville
Orfila
Pléoud
Roty
de Beaumont
Besnard
Baudelaire
Morts pour la Patrie
Valentin
de Mylius
Mounet
Mauriceau
Gérard
Carnier
Le Verrier
Maupassant
Franck
Barbey d'Aurevilly
Chaudet
Mme de Gary
Taillandier
Boudon
Raffet
Quinet
Bingham
Tour
Dalou
Fontin-Latour
Coppée
Agar
Syveton
Chabrier
J. Dumant
Reitlinger
Mayer
Poincaré

scientist (1822-95) for the study of bacteria, vaccines, infectious diseases, etc., and for the cure of rabies. The present director is Dr. Emile Roux. In front of the institute is the statue, by Truffot, of *Jupille*, a shepherd (one of the first patients and afterwards concierge of the institute, d. 1923), struggling with a mad wolf. Pasteur's tomb, by G. Martin, after L. O. Merson, lies in a crypt adorned with marble and mosaics (adm. free on the 1st and 3rd Sat. in each month from 1 to 4 p.m., and on All Saints' Day). — Opposite are an *Institute for Infectious Diseases* and a *Laboratory of Biological Chemistry*, both belonging to the Pasteur Institute.

To the S.E. of the Gare Montparnasse, between the Boul. Edgar-Quinet, Av. du Maine, and Boul. Raspail (p. 299), is the cemetery of Montparnasse. The Métro (Lines 4 & 5; Appx., pp. 33, 34) has stations on these two boulevards: 'Edgar-Quinet', at the end of the Rue de la Gaîté, and 'Raspail', near the Rue Emile-Richard (p. 330).

The **Montparnasse Cemetery**, or *Cimetière du Sud* (Pl. G, 16, 17; adm., see p. 57), has its main entrance in the Boul. Edgar-Quinet. It was laid out in 1824, and is the third of the great Parisian burial-grounds, after Père-Lachaise (p. 245) and Montmartre (p. 217).

In the Avenue Principale, on the right, as we enter from the Boul. Edgar-Quinet, *Henri Martin* (1810-83), historian. In the Av. du Nord, the first cross-walk, to the right, *Pierre Larousse* (1817-75), publisher of the well-known encyclopædia, bronze bust by Perraud. In the left part of the Av. du Nord, on the right (6th row, behind the chapel of the Lemoux family), *Camille Saint-Saëns* (1835-1921), the composer. Allée Lenoir (2nd cross-walk), left, beyond the Allée Chauveau-Lagarde, *Théodore de Banville* (1823-1891), poet. — At the Rond-Point: in the centre, the *Monument du Souvenir*, by H. Daillion; right, *L. P. Deseine* (1759-1822), sculptor; *Mathieu Orfila* (1787-1853; p. 270), physician and chemist; left, behind, *Hippolyte Maindron* (1801-84), sculptor, and *Elie de Beaumont* (1798-1874), geologist. — Farther on in the Av. Principale, right, *Antoine Denis Chaudet* (1763-1810), sculptor; to the left, at the beginning of the Chemin Circulaire, 2nd row, *Jean Antoine Houdon* (1741-1828), sculptor. On the right, in the Allée Raffet, is the tower of a 16th cent. windmill, the meeting-place of the Jesuits during their disputes with the Jansenists. Behind this, right, *François Coppée* (1842-1908), poet. In the S.W. corner of the cemetery (3rd row from the W., 6th grave from the S.), *Jules Sandeau* (1811-83), the novelist.

At the W. end of the Avenue Transversale is the obelisk erected by the Société de Géographie to *Dumont d'Urville* (1790-1842), navigator. In the S. part of the Allée des Sergents de la Rochelle, *Pégoud*, the famous airman, killed on Aug. 31st, 1915, with a bronze bust by J. P. Legastelois. To the E. of the Rond-Point, on the right, *Oscar Roty* (1846-1911), medallist, and, behind, *François Rude* (1784-1855), sculptor, with a bust, and *Baron*

Gérard (1770-1837), painter, an obelisk with medallion and bas-reliefs of two of his paintings, by Dantan. On the left, near the beginning of the Chemin Circulaire, *Hégésippe Moreau* (1810-38), poet, gilded bust by Mme. Coutan-Montorgeuil (1903). In the Allée Chauveau-Lagarde, on the left, 3rd row, *Charles Garnier* (1825-98; p. 75). At the E. end of the Av. Transversale, by the wall, the monument of *Charles Baudelaire* (1821-67), the poet, with his figure wrapped in a shroud, and above it, the Genius of Evil, a strange work by José de Charmoy (1902; p. 255).

In the N. part of the Avenue de l'Est, which we have just crossed, lies *Sainte-Beuve* (1804-69), the poet and critic, with a bust by J. de Charmoy (1903). In the S. part, on the right, *Urbain Le Verrier* (1811-77; p. 328), with a globe. The Av. de l'Est is crossed by the Allée Raffet, where, on the right, are the tombs of *Edgar Quinet* (1803-75), philosopher and historian, and *Denis Raffet* (1804-60), the draughtsman. The Av. de l'Est, to the right of which (nine graves behind the Masere tomb) lies *Théodore Fantin-Latour* (1836-1904), the painter, joins the Avenue du Midi, where we observe, by the wall, *Henri Poincaré* (1854-1912), mathematician. We cross the Rue Emile-Richard and enter the E. part of the cemetery.

At first, the Jewish cemetery. We next follow, to the left, the Avenue Thierry. Left, in a cross-walk (3rd grave on the left), *César Franck* (1822-90), composer (sarcophagus with medallion by Rodin), and in the same direction, sixteen graves back, *Guy de Maupassant* (1850-93), novelist, with a book in bronze between two columns. Beyond the Av. Transversale, on the right, the monument of *Auguste Bartholdi* (1834-1904), sculptor, an obelisk of red marble with a bronze angel by Bartholdi himself. To the left, behind, is an obelisk marking the 'Enclos des Fusillés', a plot set apart for the *Communards* killed in or near the cemetery on May 21st-28th, 1871 (comp. p. 248). At the end of a side-walk on the left, *Leconte de Lisle* (1818-94), poet, and *Jules Breton* (1827-1906), painter, with a bust by Houssin.

The Av. Thierry ends at the Av. du Boulevard, from which we turn to the left into the Avenue du Nord. Immediately to the right, the critic *Ferdinand Brunetière* (1849-1906) and the writer *Catulle Mendès* (1841-1909), both with busts.

The **Place Denfert-Rochereau** (Pl. G, 17), to the S.E. of the Montparnasse Cemetery, formerly Place d'Enfer, is named in honour of Col. Denfert-Rochereau (1823-78), the valiant defender of Belfort in 1870-71. It is adorned with a huge lion in copper, by Bartholdi (1880), a copy of the one at Belfort. The two pavilions, with sculptured friezes, are relics of the old Barrière d'Enfer, octroi buildings erected by Ledoux in 1784 (comp. p. 243). Behind the E. pavilion is a monument, by A. Charpentier (1896), to *Nicolas Charlet* (1792-1845),

painter and draughtsman, with types created by him. Behind the W. pavilion is the bronze bust, with marble figures, by Jean Boucher (1907), of *Ludovic Trarieux* (1840-1904), senator. Nearer the Boul. Raspail is the bronze statue of *François Raspail* (1794-1878; p. 246), chemist, physician, and statesman, by the brothers Morice (1889). — By the W. pavilion is the 'Denfert-Rochereau' station of the Métro (Lines 4 and 5; see Appx., pp. 33, 34). The station of *Paris-Denfert*, between the Boul. St-Jacques and Av. du Parc-de-Montsouris, is the chief station of the Ligne de Sceaux (p. 406).

In the courtyard of the W. pavilion of the Place Denfert-Rochereau is the main entrance to the **Catacombs** (Pl. G, 17), to which visitors are admitted in summer (on the 1st and 3rd Sat. of each month, at 2 p.m.; adm. 1 fr.). Each visitor must bring a candle. Overcoats and thick shoes are desirable. The visit takes about 1 hr., and the usual exit is at 92 Rue Dareau (Pl. G, 17, 20), near the Av. du Parc-de-Montsouris. The catacombs, formerly quarries used by the Romans, extend under part of the quarters on the left bank. Several streets having begun to subside in 1774, the government constructed piers and buttresses to support them, and also removed hither the bodies from the cemeteries closed at that period. The quarries were thus converted into a vast charnel-house, and the galleries are lined with the bones and skulls of nearly six million persons.

From the Place Denfert-Rochereau diverge the Boulevards Raspail (p. 299), Arago, and St-Jacques, the Avenues du Parc-de-Montsouris (see below) and d'Orléans, and several smaller streets.

The Boulevard Arago (Pl. G, 20), with its bronze statue, by Oliva (1889), of *François Arago* (1786-1853), the astronomer, leads to the Av. des Gobelins (p. 324), passing the *Faculté Libre de Théologie Protestante* (p. 278), the *Prison de la Santé*, and the *Hôpital Broca* (252 beds).

The Avenue du Parc-de-Montsouris (Pl. G, 17, 20, 21) leads S. to the Parc de Montsouris (p. 332). A more interesting, but longer route is by the Avenue d'Orléans (tramways; also Line 4 of Métro, Appx., p. 33). No. 15 in the latter is the *Hospice de La Rochefoucauld*, a home for aged hospital-attendants, founded by the Brothers of Charity in 1781. This quarter is known as *Petit-Montrouge* (Montrouge, see p. 411).

The Rue Mouton-Duvernet (Métro station, see Appx., p. 34) leads to the right to the Place de Montrouge (Pl. G, 17), with the *Mairie of the 14th Arrondissement* (Observatoire). The garden is adorned with a marble bust of the Republic, by Baffier, and with bronze figures of a scout by Steiner, a horse attacked by a lion by Fratin, and an Auvergnat peasant woman by Mombur. In the square rises also a monument, by Baffier (1908), to *Michael Servetus*, physician and theologian, who was burned at the stake for heresy at Geneva in 1553.

Farther on in the Av. d'Orléans, on the right, at the corner of the Av. du Maine, is the church of *St-Pierre-de-Montrouge* (Pl. G, 17), built by Vaudremer in the Romanesque style (1867-70). — The Rue d'Alésia (Métro station, see p. 34) leads hence to the left to the Av.

du Parc-de-Montsouris; or we may go on to the end of the Av. d'Orléans, and then turn to the left within the fortifications.

The **Parc de Montsouris** (Pl. G, 21), completed in 1878, a public promenade for the S. side of the town, about 40 acres in area, is smaller and less picturesque than the Buttes-Chaumont (p. 243). The chief entrance is at the corner of the Av. Reille and Rue Gazan. The park is intersected by the Sceaux and Ceinture railways (stations, see p. 327). In the lower part of the park, near the Av. Reille entrance, is a bronze figure of '1789', by Auguste Pâris. Higher up are the Straw-binder and a Desert tragedy, bronzes by Louis Pierre and Gardet. To the left, near the Sceaux railway, is a small obelisk erected to *Colonel Flatters* and his companions, slain by the Tuaregs in 1881 while making surveys for the Sahara railway. On the other side of the line, at the foot of the hill, is a lake fed by a small cascade (café-restaurant). Above the lake is a marble group of the Shipwrecked, by Etex; on the bank, a Laundress, by Choppin. To the left, beyond the Bardo, the Staff of Age, a bronze group by J. Escoula. On the highest ground stands a copy of the *Bardo*, or palace of the Bey of Tunis, brought from the Paris Exhibition of 1867. From the high ground we enjoy an extensive view of Paris, especially of the S. side of the hill of Ste-Geneviève (Panthéon) and the valley of the Bièvre (p. 327). Near the exit leading to the Parc-de-Montsouris station is a marble group by Boucher, 'Accident in a quarry'.

To the N.W. of the park lies the *Réservoir de la Vanne*, the largest in Paris, $7^1/_2$ acres in area, and capable of holding 8,200,000 cubic feet of water. It is fed by the Vanne, a stream rising in Champagne, 93 M. from Paris. Visitors are admitted; entrance in the Rue de la Tombe-Issoire. About 250,000,000 fr. have been spent on the waterworks of Paris since the middle of the 19th cent. (comp. pp. 250, 335), but the supply in summer is still inadequate.

In the Boulevard Jourdan, adjoining the park, on the site of three bastions of the fortifications, a *Cité Universitaire* (Pl. G, 18, 21), with accommodation for 3000 students, is being erected.

PARIS
MONTMORENCY
ARGENTEUIL
SCEAUX
VERSAILLES
ST GERMAIN EN LAYE
Gonesse
Villepinte
le Blanc Mesnil
le Bourget
Aulnay-les-Bondy
Sevran
Dugny
Drancy
Bobigny
Bondy
le Raincy
Villemomble
Gagny
Chelles
Montfermeil
Clichy-sous-Bois
Coubron
Vaujours
Livry
Courtry
le Tremblay-les-Gonesse
Bonneuil
Garges
Sarcelles
Arnouville-les-Gonesse
Villiers-le-Bel
Gennevilliers
Villeneuve-la-Garenne
Colombes
Bezons
Houilles
Carrières-sur-Seine
Montesson
Courbevoie
Nanterre
Rueil
Suresnes
Puteaux
Croissy
Marly-le-Roi
Bougival
Louveciennes
Le Vésinet
Fourqueux
Mareil-Marly
Saint-Cloud
Garches
Vaucresson
Rocquencourt
Noisy-le-Roi
Bailly
Le Chesnay
Marnes
Ville d'Avray
Meudon
Clamart
Chaville
Viroflay
Vélizy
Buc
Guyancourt
Jouy-en-Josas
Les Loges-en-Josas
Toussus-le-Noble
Magny-les-Hameaux
Châteaufort
Villiers-le-Bâcle
Saclay
Orsigny
Bièvres
Verrières
Antony
Fresnes
Rungis
Wissous
Massy
Palaiseau
Villebon
Igny
Vauhallan
Limon
Villejuif
Arcueil-Cachan
Bagneux
Châtillon
Montrouge
Gentilly
Malakoff
Vanves
Issy
Vaugirard
Montparnasse
Paris-Denfert
Invalides
Saint-Lazare
Nord
Est
Saint-Ouen
Clichy
Asnières
Gennevilliers
Colombes
Bois de Colombes
Bécon-les-Bruyères
Courbevoie
Puteaux
Suresnes
Bois de Boulogne
Auteuil
Passy
Trocadéro
Champs-Élysées
Bois de Vincennes
Saint-Mandé
Vincennes
Fontenay-sous-Bois
Nogent-sur-Marne
Le Perreux
Bry-sur-Marne
Noisy-le-Grand
Villiers-sur-Marne
Neuilly-Plaisance
Neuilly-sur-Marne
Gournay-sur-Marne
Champs
Charenton
Saint-Maurice
Joinville-le-Pont
Saint-Maur
Champigny
Créteil
Maisons-Alfort
Alfortville
Ivry-sur-Seine
Vitry-sur-Seine
Choisy-le-Roi
Thiais
Orly
Villeneuve-le-Roi
Villeneuve-Saint-Georges
Valenton
Brévannes
Boissy-Saint-Léger
Lionel
Marolles-en-Brie
Santeny
Ormesson
Noiseau
Sucy-en-Brie
Bonneuil-sur-Marne
Chennevières-sur-Marne
Champigny
Le Plessis-Trévise
Pontault
La Queue-en-Brie
Le Plessis-Robinson
Châtenay
Sceaux
Bourg-la-Reine
Fontenay-aux-Roses
Cachan
Arcueil
Meudon
Bellevue
Sèvres
Saint-Cloud

III. THE ENVIRONS OF PARIS.

23. Sèvres. St-Cloud. Meudon.

We may go by *Railway* (three lines; see below), by *Steamer* (p. 338), or by *Tramway* (p. 343; 40-50 min.). The steamer is preferable in fine weather. The Invalides-Versailles railway (p. 343) also goes to Meudon. — On Sundays and holidays all these conveyances are crowded.

By Railway.

I. **Ligne des Moulineaux,** preferable to the Ligne de Versailles (p. 335) because its St-Cloud and Sèvres stations are more convenient. From the *Gare St-Lazare* (Pl. B, 18; p. 212; left side, 'Banlieue'): $9^1/_2$ M. to Pont-de-St-Cloud, in 35-40 min. (fare 2 fr. or 1 fr. 30); 10 M. to Pont-de-Sèvres (2 fr. 40 or 1 fr. 30). From the *Gare des Invalides* (Pl. R, 14, *II;* p. 301): 7 M. to St-Cloud, in 35-50 min. (1 fr. 95 or 1 fr. 30 c.); to Sèvres, $6^1/_2$ M. (same fares). Trains hourly or oftener. Some of them have 'wagons-bars'. — The description of the route begins from the Gare St-Lazare; from the Gare des Invalides the order is reversed. No reduction on return-tickets, but they may be used for either terminus.

We pass under the bridge of the Place de l'Europe (p. 211). To the right is the goods station, on the level of the bridge, to which trucks are raised by elevators. Then a short tunnel. To the left is the Ceinture. The fortifications are then crossed. — 3 M. *Clichy-Levallois.* On the right is *Clichy* (pop. 50,165), with numerous factories. The church was founded in 1612 by St. Vincent de Paul (p. 208), once curé of Clichy. *Levallois-Perret,* to the left, adjoining Neuilly, has 73,639 inhab., largely clerks and artisans. In the communal cemetery are the graves of 22 British soldiers (1914-18). — The train crosses the Seine.

$3^3/_4$ M. **Asnières** (restaurants by the bridge and at the station; pop. 49,607), on the left bank of the Seine, with numerous villas, is the headquarters of Parisian boating. Behind the church is the Ecole Ozanam, once the Château d'Asnières (18th cent.), with paintings by Boucher and sculptures by Coustou. In the Place du Gymnase is a war monument for 1871, a fine group in bronze by A. Maillard (1901). The Jardin Modèle d'Asnières is irrigated with sewage-water.

Railway to St-Germain, see p. 366; to Pontoise, see p. 384.

The little *Ile de la Recette* or *Ile des Ravageurs,* to the N. of the *Ile de Robinson* (see Map, p. 334), contains the *Dogs' Cemetery,* with a monument to Barry, the famous St. Bernard, with an inscription stating that he "saved the lives of 40 persons, and was killed by the 41st" (his stuffed skin is in the Natural History Museum at Berne, and there is a monument to him on the Great St. Bernard). On the tombs are inscribed quotations from Lamartine, Chamfort, etc.; one from Pascal runs thus, "Plus je vois les hommes, plus j'aime mon chien".

A tramway goes on to (1/2 M.) **Gennevilliers** (railway station, see p. 383). The once barren soil of this peninsula formed by a loop of the Seine has been converted since 1868 into gardens of surprising fertility by means of sewage irrigation (p. 61). The rest of the sewage is carried under the Seine, and is used for fertilizing the soil between the river and the forest of St-Germain (p. 373) and at Méry-sur-Oise (p. 389). — Near Gennevilliers, on the Seine, lies *Villeneuve-la-Garenne.*

4 1/2 M. *Bécon-les-Bruyères,* with a château. Near it, on the left, lies a villa colony. A branch-line runs hence to (2 M.) La Garenne-Bezons (p. 366).

5 M. **Courbevoie** (pop. 46,053), like most other places on the Seine near Paris, has numerous laundries. It contains also large barracks erected by Louis XV. for his Swiss Guards, two hospitals (Cayla and Lambrechts), and the Orphelinat des Arts (1888). The church, with its rotunda, is of the 18th cent.; the Hôtel de Ville is a tasteful building. Annual fêtes on the first Sun. in May and June. — Beyond the station the train passes the end of the Avenue de la Défense (p. 227), continuing the Avenues de la Grande-Armée and de Neuilly, up which appears the Arc de Triomphe, 2 3/4 M. distant. In the 'rond-point' near the railway is the *Monument de la Défense de Paris,* a bronze group by E. Barrias (1883).

6 1/4 M. **Puteaux** (pop. 33,503) has motor-car and ordnance factories, chemical and dye works, etc., and a 16th cent. church. Annual fête on the 2nd Sun. in Sept., when a 'rosière' (i.e. a rose queen, the most virtuous girl in the town) is crowned.

The Ligne des Moulineaux diverges here from the Versailles line (p. 335). Grand view of Paris, with the Bois de Boulogne and the Seine valley. To the S. are the woods of Meudon and Clamart. The train passes through a short tunnel and descends towards the Seine.

7 1/2 M. *Suresnes-Longchamp* (p. 342). To the right rises Mont-Valérien. The station is 3/4 M. from the Versailles line (p. 335).

8 M. *Les Coteaux,* with numerous modern villas and a monument to Santos-Dumont, the airman (1913).

9 1/3 M. **Pont-de-St-Cloud,** the chief approach to the town for those coming from Paris (steamers, see p. 342; station on the Versailles line, see p. 335).

Then a tunnel and a cutting. On the left, Boulogne (p. 340); on the right is the park of St-Cloud, with its cascade.

10 M. **Pont-de-Sèvres,** station in a cutting near the porcelain factory (p. 339); steamers, see p. 338.

The train skirts the river and stops at *Bellevue-Funiculaire* (p. 338). — 11 M. *Bas-Meudon* (p. 336).

12 M. *Les Moulineaux-Billancourt.* The station (Pl. G, 3) and *Les Moulineaux,* a suburb of Issy (p. 336), lie on the left bank, opposite Billancourt (p. 338).

Key to Plan of the Palace of Versailles.

First Floor.

North Wing. **83.** Vestibule de la Chapelle (p. 349). — **84-93.** Historical Paintings: 1794-1830 (p. 349). — **94.** Staircase to Second Floor (p. 350). — **96.** Sculptures (p. 350). — **98-104.** Contemporary Historical Paintings (p. 350).

Central Block. **105.** Salon d'Hercule (p. 351). — **106-111.** Grands Appartements du Roi (p. 351). — **112.** Salon de la Guerre (p. 352). — **113.** Galerie des Glaces (p. 352). — **114.** Salon de la Paix (p. 354). — **115-117.** Grands Appartements de la Reine (p. 354). — **118.** Salle des Gardes de la Reine (p. 354). — **119.** Escalier de Marbre (p. 356). — **120.** Salle des Gardes du Roi (p. 354). — **121.** Antichambre du Roi (p. 354). — **122.** Cabinets de Marie-Antoinette (p. 354). — **123.** Salle de l'Œil-de-Bœuf (p. 354). — **124.** Bedroom of Louis XIV. (p. 353). — **125.** Salle du Conseil (p. 353). — **126-130.** Cabinets Intérieurs de Louis XV et de Louis XVI (p. 353). — **135.** Modern Staircase (on the site of the Escalier des Ambassadeurs of the time of Louis XIV.). — **136.** Vestibule. — **137, 138, 139.** Water-colour drawings (18th cent.) and modern pictures (p. 351). — **140.** Grande Salle des Gardes (p. 355). — **141-143.** Apartments of Mme. de Maintenon (p. 355). — **144, 145.** Portraits of artists and soldiers (p. 355).

South Wing. **147.** Escalier des Princes (p. 357). — **148.** Galerie des Batailles (p. 356). — **149.** Salle de 1830 (p. 356). — **150.** Temporarily closed.

Ground Floor.

North Wing. **1.** Vestibule (p. 348). — **2-12.** Historical Paintings from Clovis to Louis XVI. (p. 349). — **13.** Staircase. — **16.** Galerie de Pierre (p. 349). — **17-21.** Salles des Croisades (p. 349).

Central Block. **22-30, 33, 34.** Recent Acquisitions, etc. (p. 360). — **32.** Vestibule of Louis XIII. (p. 360). — **37.** Corridor to Escalier de Marbre. — **38.** Vestibule de Marbre (p. 358). — **42-50.** Dauphin's Apartments (p. 358). — **51.** Galerie Basse (p. 359). — **52-59.** Apartments of Mesdames (p. 359).

South Wing. **66.** Vestibule. — **67-80.** Paintings of the Republic and First Empire (p. 357). — **81.** Galerie de Pierre (p. 358).

built the 'Galerie des Glaces' on a terrace level with the first story on the W. side, and in 1682 he completed the long S. wing as a residence for the court. The new palace, which set the fashion for Potsdam, the Bavarian palaces, the Wren portion of Hampton Court Palace, etc., was nearly finished when Louis XIV. took up his abode in it on May 6th, 1682; but in 1684-89 the N. wing was added.

The palace could house 10,000 persons. Its longer façade, towards the garden, 635 yds. in length, has 375 windows. The pavilions in the neo-classic style, flanking the Cour Royale, erected by *Gabriel* (p. xlix) under Louis XV., and by *Dufour* under Louis XVIII., mar the harmony of the plan. Gabriel also began the opera-house in 1753, at the end of the N. wing (p. 350), but it was not completed until 1767-70. — During the Revolution the royal furniture was sold and the pictures were transferred to the Louvre. Louis Philippe, in 1833-37, transformed the palace into a great national museum of 'all the glories of France'.

The Cour d'Honneur is separated from the Place d'Armes by a railing. The groups on the pillars at the entrance recall the victories of Louis XIV. over Austria (the eagle) and Spain (the lion), by Marsy and Girardon. In the centre rises an equestrian statue of *Louis XIV.*, in bronze (1832), the horse by Cartellier, the figure by Petitot. The court is bordered with sixteen colossal statues of statesmen and marshals of France, some of which were on the Pont de la Concorde until 1837 (comp. p. 62). — The inner courtyard is known as the Cour Royale.

Bearing to the right, and crossing the Rue des Réservoirs, we reach the Cour de la Chapelle, between the *Pavillon Gabriel* (see above) and the *Chapel*. The latter, with its high-pitched roof, is adorned with numerous statues of apostles and saints. The entrance to the museum is at the W. end of the Cour de la Chapelle.

The ***MUSÉE NATIONAL** of Versailles has two quite distinct departments, combined within the same rooms: 1. The *Salons and Apartments of Louis XIV.* and his successors, a museum of decorative art, unique of its kind; 2. The *Musée Historique*, founded by Louis Philippe, a large collection of pictures and sculptures, many of them of little artistic value, and some of them ordered by the king to illustrate a particular historical period. Curator, André Pératé.

The rooms are so numerous that only a few can be examined carefully within the time allowed; a margin also must be left for the Trianons (p. 363). Those who can devote only one day to Versailles should confine their attention to the royal apartments, the gardens, and the Trianons.

North Wing. Ground Floor. In the Vestibule (Pl. 1) books and views are on sale. Umbrellas, sticks, and parcels must be given up (gratuity). Opposite the entrance is a large relief, by *Coustou*, of the Passage of the Rhine by Louis XIV.

The Salles des Tableaux d'Histoire de Clovis à Louis XVI (Pl. 2-12), adjoining the vestibule, contain paintings by *Delaroche, Rouget, Johannot, Ary Scheffer, Schnetz,* and *Vinchon,* and older works by *J. B. Martin, Parrocel,* and after *Le Brun* and *Van der Meulen.* In Room 12 are busts of La Fayette and Franklin by *Houdon* and a bronze copy of the marble statue of Washington executed by Houdon in 1786 for the Capitol at Richmond (presented in 1910 by the state of Virginia). — From the foot of the staircase (Pl. 13) we enter, to the right, the **Galerie de Pierre** (Pl. 16), a long corridor containing casts of monuments of princes and queens. — To the left are the five —

Salles des Croisades (Pl. 19, 20, 21, 18, 17). These rooms are sumptuously decorated with the arms and armour of crusaders and contain good paintings of the time of Louis Philippe. — 1st Room (Pl. 19). Right, *Gallait,* Coronation of Count Baldwin of Flanders as Greek Emperor (1204); *Larivière,* Battle of Ascalon (1177). — 2nd Room (Pl. 20). *Jacquand,* Taking of Jerusalem by Jacques de Molay, Grand Master of the Templars (1299). — 3rd Room (Pl. 21). Left, *Horace Vernet,* Battle of Las Navas de Tolosa against the Arabs (Spain; 1212); *Schnetz,* Procession of Crusaders round Jerusalem (1099). Beyond the door, *Larivière,* Raising of the siege of Malta (1565); Gothic doorway from the hospital of the Knights of St. John at Rhodes, presented by Sultan Mahmud II. (1836); after *Delacroix* (original at the Louvre, see p. 145, No. 213), Capture of Constantinople (1204); *Blondel,* Surrender of Ptolemais to Philip Augustus and Richard Cœur-de-Lion (1191). By the central window is a mortar from Rhodes. — 4th Room (Pl. 18). Right, *Signol,* Godfrey de Bouillon, King of Jerusalem (1100), and St. Louis; *Signol,* St. Bernard preaching the Second Crusade at Vézelay in Burgundy (1146); *Schnetz,* Battle of Ascalon (1099). — 5th Room (Pl. 17). *Signol,* Taking of Jerusalem (1099), Passage of the Bosphorus (1097).

First Floor. We first enter the **Vestibule de la Chapelle** (Pl. 83), which, with its white marble walls and figures of Glory and Magnanimity, is very imposing. Several lavishly ornamented doors lead into the royal gallery, which affords an excellent view of the ***Chapel.** Begun by *J. Hardouin-Mansart* in 1699 and completed by *Robert de Cotte* in 1710, this is a masterpiece of the style of the period. It is richly adorned, yet not overladen, with marble sculptures, bronzes, gilding, and paintings. On the vaulting of the roof, at the end, is a Resurrection by *Charles de Lafosse;* in the centre, God the Father, by *N. Coypel.* Over the royal gallery, Descent of the Holy Ghost, by *Jouvenet.*

Salles des Tableaux d'Histoire de 1794 à 1830 (Pl. 84-93). 5th Room (Pl. 88). *Gautherot,* Napoleon wounded at Ratisbon (1809). — 8th Room (Pl. 91; 1814-23). *Gros,* Louis XVIII. leav-

ing the Tuileries in 1815 on hearing of Napoleon's approach. — 9th Room (Pl. 92; 1824-30), *Gérard*, Coronation of Charles X. at Rheims (1825).

The adjoining staircase (Pl. 94) ascends to the Second Floor, styled the **Attique du Nord**, the most attractive part of which is the four rooms on the right. The paintings here, from the 15th cent. to the time of Louis XIII. (17th cent.), are interesting historically. 1st Room (No. 153; above Pl. 93). Left, Hunting at the court of Jean sans Peur, Duke of Burgundy (p. 195); 3221. Anne de Montmorency (p. 392); between the windows (central pillar), 3166. Rabelais; 3133. *L. Cranach*, Luther (1544; inscription later). Exit-side, 3282. Henri IV. at the age of four; *A. Michieli*, Reception of Henri III. at the Lido; in the centre, a statue of Henri IV., in bronze. — 2nd Room (154). Portraits, including Henri IV. and Marie de Médicis; 3280. Charles de Condé; 3418. The Croatian general Isolani. — 3rd Room (155). 1680. Bust of Emperor Charles V.; 3198. Don Carlos; 3196. Philip II.; 3347. Maurice of Nassau, Prince of Orange; 3352. Oldenbarnevelt; 3340. Isabella of Austria, Governor of the Netherlands; 3337. Margaret of Austria, Queen of Spain; 3199 (left), Margaret of Austria, Empress of Germany (1528-1603), a fine portrait by *J. Pantoja de la Cruz*. — 4th Room (156). Louis XIII.; Marie de Médicis, by *Pourbus;* Anne of Austria; on the right, Marie, Duchess of Chevreuse (1600-79); Thomas of Savoy, Prince of Carignano (1597-1656), by *Van Dyck*. — The other rooms (157-162) contain portraits by *Mignard, Rigaud, Philippe de Champaigne* (one of Richelieu), *Vouet*, etc.

On the landing of the above-mentioned staircase (Pl. 94) is a statue of St. Joan of Arc, by *Marie d'Orléans*, daughter of Louis Philippe (1837). — Half-way down the staircase is the vestibule of the former **Salle du Sénat**, originally Louis XV.'s opera-house, built by Gabriel (comp. p. 348), which a custodian shows on application (gratuity). The original decoration was grey, not red, and a glass skylight replaces the painted ceiling. The tribune came from the council-chamber of the Five Hundred at St-Cloud (p. 341). The vast stage is shown also.

The **Galerie de Sculpture** (Pl. 96), parallel with Rooms 84-93, contains old sculptures from churches, by *François Anguier* and *Le Hongre*, and later works by *Seurre, Valois, Debay, Etex, Jaley, Foyatier, Raggi, Nanteuil*, and *Duseigneur*. In the centre, on the left, are several works by *Pradier*, notably the monument of Duke Ferdinand of Orleans (p. 226). — We pass through the second door on the left into the —

***Salles des Tableaux d'Histoire Contemporaine** (Pl. 98-104), where the paintings from the reigns of Louis Philippe and Napoleon III. comprise some interesting portraits. — 1st Room (Pl. 98). *Müller*, Opening of the Chambers (1852), Equestrian portrait of Napoleon III. — 2nd Room (Pl. 99). Right, *Yvon*, Retreat from Moscow, with Ney in the rear-guard (1812). Left, *Gustave Doré*, Battle of Inkermann (1854). — 3rd Room (Pl. 104; entered by a short passage on the right). Left, *Horace Vernet*, *Taking of the Smalah of Abd-el-Kader by the Duc d'Aumale (p. 392) in 1843, a picture 70 ft. long and 16 ft. high, with numerous portraits, to which there is a key below.

The 'Smalah' of Abd-el-Kader, including his camp, his itinerant residence, his court, harem, and treasury, and upwards of 20,000 persons, was taken by surprise by the Duc d'Aumale (aged 21) at the head of two cavalry regiments. Booty of enormous value and more than 5000 prisoners were the prizes acquired so easily. Abd-el-Kader himself was absent at the time.

At the end, *H. Vernet*, Battle of Isly (1844), in which Marshal Bugeaud defeated Abd-el-Kader. — In the E. passage between the 3rd and 4th Rooms: Napoleon III. restoring his liberty to Abd-el-Kader at the Château d'Amboise (1852), a relief by *Carpeaux*. — 4th Room (Pl. 103). *Horace Vernet*, Siege and capture of Constantine (1837; three paintings), Battles in Mexico (1838-40), Siege of the citadel of Antwerp (1832). — 5th Room (Pl. 102). Paintings of the Crimean (1854-56) and Italian (1859) campaigns; among them (right) *Yvon*, Capture of the Malakoff (1855; three paintings); *Pils*, Battle of the Alma (1854); *Yvon*, Battle of Solferino (1859; three paintings). Topographical paintings by *Durand-Brager*. Busts of marshals and generals of the Second Empire. — 6th Room (Pl. 101). *Couder*, Oath taken in the Jeu de Paume (1789). — 7th Room (Pl. 100). *C. L. Müller*, Roll-call of the last victims of the Reign of Terror (1794; seated in the middle is André Chénier, the poet).

We return to the Vestibule de la Chapelle (p. 349) and cross it.

Central Block. First Floor. The royal apartments have lost their original furniture and pictures, but the walls, the ceilings, the gilded stucco, the panelling, etc., still convey a good idea of the elaborate 'Louis Quatorze' decoration, in which the sun-disc, the emblem of the 'Roi Soleil', constantly recurs. In 1908 the superb Gobelins representing the 'Histoire du Roi', after *Le Brun* and *Van der Meulen*, were hung here (comp. p. 326). On the other walls are battle-pieces by *Van der Meulen, Parrocel*, etc., and portraits. We first enter the —

Salon d'Hercule (Pl. 105). The Apotheosis of Hercules on the ceiling (60 by 56 ft.), by *F. Le Moyne*, includes 142 figures. Above the chimney-piece, *Mignard*, Louis XIV. on horseback. The frame of the Passage of the Rhine, after *Le Brun*, originally belonged to Veronese's Christ at the house of Simon the Pharisee, now in the Louvre (p. 122, No. 1193).

The following rooms are the ***Grands Appartements du Roi** (Pl. 106-111). The first, the **Salon de l'Abondance** (Pl. 106), has a ceiling-painting (Abundance) by *Houasse*. Siege-pictures by *A. F. van der Meulen* or his pupils.

Rooms 137, 138, on the left, contain water-colour drawings from the campaigns in the Netherlands (1745-46). — In Room 139: *G. Bertrand*, Obsequies of President Carnot; *A. Morot*, Battle of Reichshofen (1870); *A. de Neuville*, Battle of Champigny, fragment of a panorama.

Salon de Vénus (Pl. 107). Ceiling-painting by *Houasse*, Venus subduing all the deities; statue of Louis XIV. by *J. Warin*. —

Salle de Diane (Pl. 108; formerly the billiard room). Ceiling by *Blanchard,* Diana as the goddess of hunting and navigation; on the vaulting, paintings by *Audran, De Lafosse,* and *B. Sarazin;* busts of Louis XIV. by *Bernini,* Colbert and the Grand Dauphin by *Coyzevox,* etc. — **Salon de Mars** (Pl. 109; ball and concert room). Ceiling by *Audran* (Mars in a chariot drawn by wolves), *Houasse* (Horrors of war), and *Jouvenet* (Benefits of war); panels over the doors by *Simon Vouet.* Paintings, mostly of the school of *Van der Meulen:* Capture of Mons, Marriage of the Duke of Burgundy, The doge of Genoa making reparation to Louis XIV., Capture of Luxemburg. Over the chimney-piece, an equestrian portrait of Louis XIV. by *S. Vouet.* Clock made by *Morand* in 1706. — **Salon de Mercure** (Pl. 110; bedchamber). Ceiling by *J. B. de Champaigne,* Mercury in a chariot drawn by two cocks. Three tapestries (see p. 351): Sieges of Dunkirk, Dole, and Tournai. — **Salon d'Apollon** (Pl. 111; throne room). Ceiling by *Charles de Lafosse:* Apollo in a quadriga, attended by the Seasons. Paintings, mostly after *Van der Meulen:* Siege of Douai, Entry of Louis XIV. into Douai, and Siege of Tournai.

The ***Salon de la Guerre** (Pl. 112), together with the Galerie des Glaces and Salon de la Paix, occupies the W. side of the central block. Ceiling by *Le Brun:* in the cupola, France, armed with thunderbolts and a shield with a portrait of Louis XIV.; in the spandrels, Bellona and the terror-stricken Germany, Spain, and Holland. The walls are lined with coloured marbles and adorned with gilded bronze trophies. On the entrance-wall, to the left, is a relief in stucco of Louis XIV. on horseback, by *Coyzevox.* Six porphyry busts of Roman emperors.

The ****Galerie des Glaces** (Pl. 113), 79 by 11 yds., and 43 ft. high, was decorated in the most lavish style by *Charles Le Brun* (1679-84) and other famous artists of the day, but in artistic merit is inferior to the Galerie d'Apollon at the Louvre (p. 146). Opposite the seventeen large arched windows, which afford a splendid view of the gardens, are as many niches containing bevelled mirrors in the Venetian style, once considered priceless. The capitals of the pilasters separating the windows and mirrors are of the 'French order' invented by Le Brun. We note also the superb trophies in gilded copper, chased by *Ladoireau* the goldsmith. The paintings on the vaulting are superb compositions, of admirable colouring, by Le Brun. The large central painting depicts the king as supreme ruler ('le Roi gouverne par lui-même'), with Mercury proclaiming this to the world. Next the garden, 'Faste (pomp) des puissances voisines de la France' (Germany, Holland, and Spain). Eight large paintings and eighteen small ones, on either side of the central picture, trace the history of Louis XIV. down to the Peace of Nymwegen (1678). The small pictures relate to events

of 1660-70. The large paintings, beginning from the Salon de la Guerre, are: above the door, Alliance of Holland with Germany and Spain (1672); on the ceiling, Passage of the Rhine (1672) and Capture of Maastricht (1673); on the right, Land and naval armaments; on the left, Louis ordering the attack of four fortresses in Holland (council of war with the Duke of Orleans, Condé, and Turenne); beyond the central painting, on the right, Louis resolves to chastise the Dutch (1671); left, Franche-Comté conquered for the second time, Capture of Ghent and Vain efforts of the Spaniards (1678); above the door of the next room, Holland severing her alliance with Germany and Spain and accepting peace (of Nymwegen; 1678). These compositions, with their blend of allegories and historical portraits, recall the large pictures by Rubens in the Louvre (p. 132). Everything in this hall, including tables and other furniture, was of silver. — King William of Prussia was proclaimed German Emperor here on Jan. 18th, 1871. In the same gallery, on June 28th, 1919, the treaty of peace with Germany was signed.

Corresponding with the Salon de la Guerre is the Salon de la Paix (p. 354), to the S. of the Galerie des Glaces. It leads into the Appartements de la Reine (p. 354). — But we first enter, by the door nearest to the Salon de la Guerre, the —

Salle du Conseil (Pl. 125), originally two rooms, used by Louis XIV. as a study and a 'wig-room'. These were united in 1753, when the present decorations were executed by *Antoine Rousseau.*

The **Cabinets Intérieurs de Louis XV et de Louis XVI** (Pl. 126-130; shown by an attendant; gratuity), or private apartments, to the left, retain their original decorations by *Verberckt.* The first room (Pl. 126) was Louis XV.'s Bedchamber, in which he died of small pox on May 10th, 1774. It contains three Gobelins tapestries from the 'Don Quixote' series (1750 and 1752). — The Cabinet des Pendules (Pl. 127), visible only from the doorway, contains a fine clock by *Caffieri* (1749) and, above the doors, paintings by *Boucher.* — On the left, the Cabinet des Chasses (Pl. 128), with tapestry from the 'Don Quixote' series. — Adjacent is Louis XV.'s Dining Room (Pl. 129), in which are eight Sèvres porcelain *Plaques, from the 'Chasses de Louis XVI' series (1779-81), after *Oudry.* — Beyond Louis XIV.'s Wig Room and Bath Room we regain the Salle du Conseil.

The ***Bedroom of Louis XIV.** (Pl. 124) was refurnished under Louis Philippe. The only paintings which have survived since the time of Louis XIV. are those of the four Evangelists, by *Valentin.* The chimney-pieces date from Louis XV. The bed, of the period of Louis Philippe, is enclosed by a gilded railing. On the wall to the left of the bed hangs a wax relief of Louis XIV. at the age of sixty-eight, by *Antoine Benoist.* The gilded figures of the 'Renommées' and 'France' are by *N. Coustou.*

Louis XIV. died in this room on Sept 1st, 1715, in the 77th year of his life and the 72nd of his reign. According to the usual practice the first chamberlain, standing on the balcony, announced the king's death with the words "Le roi est mort", at the same time breaking his staff of office. But immediately he took another in his hand, crying "Vive le roi".

The adjoining **Salle de l'Œil-de-Bœuf** (Pl. 123), so called from its oval window, was the ante-room where the courtiers attended the levée of the king, and once the scene of many intrigues. The rich frieze of Cupids, in gilded stucco, is by *Flamen, Van Cleve,* and others. A painting by *Nocret* depicts Louis XIV. and his family with the attributes of pagan deities.

Adjoining the Salle de l'Œil-de-Bœuf are the **Antichambre du Roi** (Pl. 121), where the king sometimes dined, and the **Salle des Gardes du Roi** (Pl. 120).

The **Salon de la Paix** (Pl. 114), following the Galerie des Glaces (p. 352), also has ceiling-paintings by *Le Brun:* enthroned in the centre is France, attended by Abundance and other allegorical figures; on the spandrels, Spain, France, Holland, and Germany at peace. On the exit-wall: *F. Le Moyne,* Louis XV. brings Peace to Europe. Six porphyry busts of Roman emperors. — Next come the —

Grands Appartements de la Reine (Pl. 115-117), the decorations of which are finer than the pictures. The **Chambre de la Reine** (Pl. 115), where Queens Maria Theresa (d. 1683), Marie Leszczinska (d. 1768), and Marie Antoinette (d. 1793) have slept, has a ceiling with grisailles by *François Boucher* (1734). Portraits of Marie Antoinette, by *Mme. Vigée-Lebrun,* and Marie Leszczinska, after *Nattier.* On the walls are three Gobelins tapestries, after *J. F. de Troy* (1742-51): Esther's swoon, Coronation of Esther, Ahasuerus ordering Haman to be put to death.

The **Cabinets de Marie-Antoinette** (Pl. 122; apply to attendant; gratuity) are entered from this room. These surprisingly small rooms are, like those of the king (p. 353), tastefully decorated. They consist of boudoir, libraries, salon (bust of Marie Antoinette by *Pajou*), bath-room (containing a chest for the Dauphin's clothes, presented by the city of Paris in 1782), and dressing-room. The exit leads into the Salle des Gardes de la Reine (Pl. 118; see below).

The **Salon de la Reine** (Pl. 116), where the queen held her receptions, has a ceiling-painting by *Michel Corneille:* Mercury protecting Science and Art. Three tapestries from the 'Histoire du Roi' (p. 351): Renewal of the Swiss alliance (on the left); Visit of Louis XIV. to the Gobelins factory; Coronation of Louis XIV. at Rheims. Marie Antoinette's jewel-cabinet. — The **Salon du Grand Couvert,** an ante-room (Pl. 117), has a fine ceiling, after *Le Brun:* Darius's family at the feet of Alexander. Four tapestries from the 'Histoire du Roi': Louis XIV. receiving the ambassadors of Pope Alexander VII. at Fontainebleau; Capture of Lille; Capitulation of Marsal in Lorraine; Spanish ambassadors at Fontainebleau. In the centre is the table on which the Treaty of Versailles was signed in 1919 (comp. p. 353).

The **Salle des Gardes de la Reine** (Pl. 118) was invaded by the mob on Oct. 6th, 1789, when three guards sacrificed themselves

to save the queen. It contains busts of Louis XVI. and Marie Antoinette, etc. Ceiling-paintings by *Noël Coypel:* Jupiter attended by Justice and Peace, Ptolemy Philadelphus, Alexander Severus, Trajan, and Solon. — Doors in this room and the next lead to the Escalier de Marbre (p. 356).

Grande Salle des Gardes (Pl. 140). On Maundy Thursday, in this room, the king used to perform the ceremony of washing the feet of thirteen poor children, in presence of the clergy. Here, too, the National Guard, under La Fayette, took the oath of fidelity to Louis XVI. on Oct. 6th, 1789. Ceiling-painting by *Callet:* The 18th Brumaire (1799; p. xxiv). Pictures: *Roll,* Centenary of the States-General at the Bassin de Neptune (p. 362) in 1889; *David,* Napoleon distributing Eagles in the Champ-de-Mars in 1804; *Gros,* Battle of Aboukir (1799).

The door to the right leads to Rooms 144 & 145 (see below), by which the S. wing is reached. The door to the left in the E. wall leads to the **Appartements de Madame de Maintenon** (Pl. 143-141). "Here, after 1684, was the real centre of government, whence not only France but the king himself was ruled." GRAND CABINET (Pl. 143). On the right, *Mignard,* Duchess of Maine; *Rigaud,* Marquis de Dangeau (1638-1720), author of memoirs of the court of Louis XIV.; bust of Boileau (1636-1711), by *Caffieri; Rigaud,* Elizabeth Charlotte, Princess Palatine and Duchess of Orleans; *Ferdinand Elle* (above the chimney-piece), Fine portrait of Mme. de Maintenon; *Vivien,* Fénelon (1651-1715) and Lemoyne, the sculptor. — In the following passage: Portrait of Mme. de Maintenon as St. Francesca Romana, after *Mignard.* — PETIT SALON (Pl. 142). To the left, *C. Lefebvre,* J. B. Martin (1659-1735), known as 'Martin des Batailles' from having painted several of the victories of Louis XIV. for Versailles (comp. p. 359); *Mignard,* Count of Toulouse as a child; *Le Brun,* Turenne; *J. Nocret,* Duchesse de La Vallière (1644-1710), favourite of Louis XIV. — GRAND SALON (Pl. 141). Among the portraits: to the left, *C. Lefebvre* (1666), J. B. Colbert, the financier; *P. Lallemant* (1672), Claude Perrault, the architect (p. 89); *Saint-André* (1670), Louis XIV.; *S. Bourdon,* Fouquet, the superintendent of finance; *C. Lefebvre,* François Couperin, the composer (p. 180).

Rooms 144 & 145 (comp. above). In the first (Pl. 144) are portraits of artists: right, *Largillière,* Jean Thierry, the sculptor (d. 1739), and Self-portrait; *Carlo Maratta,* André Le Nôtre; *Mignard,* Philip of France, Duke of Anjou, and E. Colbert, superintendent of the royal buildings; *Rigaud,* Desjardins, the sculptor; *Allou,* Coyzevox, the sculptor; *Rigaud,* Mignard, the court painter; *J. F. de Troy,* J. Hardouin-Mansart, the architect. — In the second (Pl. 145) are portraits of celebrated soldiers, represented according to the rank they held in 1792. Also, a column in Sèvres porcelain, presented by the city of Paris to Napoleon I. on the occasion of his marriage with Marie Louise (1810).

We cross the landing of the Escalier des Princes (Pl. 147; p. 357), on which are statues of Napoleon I., by *Cartellier,* and Louis Philippe, by *A. Dumont,* and a marble group of the Three Graces, by *Pradier.*

South Wing. First Floor. Continuation of the Musée Historique.

The *Galerie des Batailles (Pl. 148), a superb hall, 131 by 14 yds., is divided into two parts by columns. It contains thirty-four large modern pictures and busts of fifty famous generals who have fallen in battle, while the names of others are inscribed on tablets.

The pictures include: left, *Ary Scheffer*, Battle of Tolbiac (496); *Steuben*, Battle between Tours and Poitiers (732; p. xviii); *Ary Scheffer*, Submission of the Saxon Duke Wittekind to Charlemagne (785); *Schnetz*, Count Eudes defending Paris against the Normans (885-886; p. xix); *H. Vernet*, Battle of Bouvines (1214; p. xix); *E. Delacroix*, *Battle of Taillebourg (against Henry III. of England, 1242); *Henri Scheffer*, St. Joan of Arc raising the siege of Orleans (1429); *Picot*, Capture of Calais (1558); *Gérard*, Entry of Henri IV. into Paris (1594). — On the other side, as we return: *H. Vernet*, Battle of Fontenoy (1745; p. xxiii); *Couder*, Siege of Yorktown in America, conducted by Generals Washington and Rochambeau (1781); *Philippoteaux*, Battle of Rivoli (1797); *Bouchot*, Battle of Zurich (against the Russians, 1799); *Gérard*, Battle of Austerlitz (1805); *H. Vernet*, Battles of Jena (1806), Friedland (1807), and Wagram (1809).

The following **Salle de 1830** (Pl. 149), at the S. end of the gallery, is devoted to Louis Philippe's accession to the throne and other subjects. To the left, *H. Gervex*, President Carnot distributing prizes after the Exhibition of 1889. Opposite, *Gérard*, Proclamation of Louis Philippe at the Hôtel de Ville (p. 176); *Court*, The king presenting the tricolour to the National Guard (p. 311); *G. Bertrand*, 'Patrie' (1870-71); *Roll*, Halt!

Having regained the Escalier des Princes (Pl. 147; p. 357), we may either descend to the ground-floor, or, to inspect the second floor, we may return to the Grande Salle des Gardes (Pl. 140; p. 355), cross it diagonally, and so reach the Escalier de Marbre (Pl. 119; descending to the Vestibule de Marbre, p. 358). We then ascend the Escalier de la Reine on the right to the Attique Chimay and the Attique du Midi.

Second Floor. The **Attique Chimay** (mostly portraits), in the central block, is entered by the second door opposite the Escalier de la Reine. 1st Room (174; Revolution). *Hubert Robert*, Fête de la Fédération (p. 311); *Gros*, Self-portrait; *David*, Barrère; two portraits of Robespierre; *Heinsius*, Mme. Roland; *Kucharski*, Marie Antoinette at the Temple (p. 198); *Hauer*, Charlotte Corday; *David*, Marat assassinated, and Marat wounded (study, dated July 14th, 1793). Busts of Mirabeau and La Fayette, by *Houdon*, and of the Dauphin (Louis XVII.) at the age of five, by *Deseine* (1790). — 2nd Room (176; Revolution and First Empire). On each side of the entrance, portraits by *Vincent*, *J. B. Regnault*, and others. On the right, *Gros*, *Bonaparte at the bridge of Arcole (1796); *Corbet*, Bust of Bonaparte as First Consul (1800); *Vernet*, Battle of Arcole (1796). By the windows, small pictures representing scenes from the life of Bonaparte. On the left, *David*, *Bonaparte crossing the Little St. Bernard; sketches by *Gérard; Mme. E. Morin*, Mme. Récamier (1799). — 3rd Room (177). Pictures relating to the campaigns of Napoleon I., by *General Lejeune.* — 4th Room (178).

Portraits of the Bonaparte family, by *Gros*, *Gérard*, *Lefebvre*, and others; busts by *Houdon*, *Cartellier*, *Bartolini*, and others. — Then follows a series of six cabinets. 1st & 2nd Cabinets (on the right; 179 & 180): Portraits of the Bonaparte family, by *Louis Ducis*, *Girodet-Trioson*, and *Lefebvre*. — 3rd Cabinet (181) and adjoining cabinets: *Portraits of celebrities under the Empire, sketches by *Gérard*. — 4th Cabinet (182): *Tardieu*, Napoleon and the Queen of Prussia at Tilsit. — 5th Cabinet (183): *Isabey*, Napoleon as First Consul, Napoleon and Josephine at the factory at Jouy (1806); *David*, Pius VII.; *Canova*, Bust of Pius VII. — 6th Cabinet (184): *Dutertre*, Portraits of the generals of the Egyptian army (drawings; 1799). — We return to the 2nd Room, ascend the steps on the left, and follow a corridor to the —

Attique du Midi, containing paintings of the First Empire and Restoration. — 1st Room (171). On the left, *Benvenuti*, Marie Anne Elisa Bonaparte surrounded by Florentine artists (1813). Side-wall, *E. B. Garnier*, Imperial procession entering the Jardin des Tuileries on the Emperor's wedding-day, April 2nd, 1810; *Gros*, Claude Victor Perrin, Duke of Belluna. On the other wall, *Gros*, *Napoleon presenting decorations to the artists of the Salon of 1808 (large sketch). — 2nd Room (170). Portraits of dignitaries of the Empire, by *Meynier*, *Pajou*, *Lefebvre*, and others. Between the windows: *R. Lefebvre*, Napoleon I.; *P. Guérin* (after Gérard), Marie Louise. Bust of Napoleon by *Bosio*. — 3rd Room (169). Portraits and scenes from the Restoration period. — 4th Room (168). *H. Vernet*, Louis Philippe leaving for the Hôtel de Ville (1830); *Beaume* and *Mozin*, Capture of the Hôtel de Ville (1830). — Gallery (illustrating 1830-46): *Heim*, The Duke of Orleans receives the Chamber of Deputies and (opposite) the Senate at the Palais-Royal (1830); *Winterhalter*, Portraits of members of the Orleans family; *Ingres*, Ferdinand Philippe, Duke of Orleans (p. 226). On the left, as we return: Portraits of marshals of France; busts of the Duc de Nemours, by *Chaponnière* (1832), and the Duc d'Aumale, by *Mercier* (1837); *E. Lami*, Attempt of Fieschi to assassinate Louis Philippe (1835). — 5th Room. Portraits by *Winterhalter* and others; paintings commemorating the exchange of visits between Louis Philippe and the youthful Queen Victoria (1842-44), by *E. Lami*, *Marilhat*, etc. — 6th Room (from 1840 to Second Empire). *Isabey*, *Embarking the remains of Napoleon I. at St. Helena (1840); portraits of ecclesiastics, politicians, artists, and authors; Empress Eugénie, after *Winterhalter*; *H. Flandrin*, Napoleon III.; *Carpeaux*, Busts of the Prince Imperial and Napoleon III.; portraits of members of the imperial family; at the end, *Mercié*, Bust of Gambetta; left, as we return, *J. L. Gérôme*, Reception of the Siamese ambassadors at Fontainebleau in 1861; *Daumier*, Portrait of Berlioz.

We return to the first floor and regain the Escalier des Princes.

The Escalier des Princes (Pl. 147) leads from the Galerie des Batailles (p. 356) to the —

Ground Floor. The **Galerie de la République et du Premier Empire** (Pl. 67-80) contains paintings illustrating the wars of 1796-1810, arranged in chronological order.

7th Room (Pl. 73). The last days of Napoleon I., a statue by *V. Vela*; statue of the Empress Josephine, by *Vital-Dubray*. — 8th Room (Pl. 74). *Meynier*, Marshal Ney restoring to the 76th Regiment of Foot its colours found in the arsenal at Innsbruck (1805); *Debret*, Napoleon salutes a waggon containing wounded Austrians in Italy. — 9th Room (Pl. 75). *Girodet-Trioson*, Napoleon receiving the keys of Vienna; *Gros*, Interview of Napoleon with the Emperor Francis II. of Austria after the battle of Austerlitz. — 10th Room (Pl. 76). *Meynier*, The French army entering Berlin (Oct. 27th, 1806); *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin. — 11th Room (Pl. 77). *Gosse*, Interview of Napoleon with the Queen of Prussia, at Tilsit (1807); *Debret*, Napoleon presenting a decoration to a soldier of the Russian army. —

12th Room (Pl. 78). *Regnault*, Marriage of Prince Jérôme Bonaparte with the Princess Catherine of Wurtemberg (1807). — 13th Room (Pl. 79). *Debret*, Napoleon addressing his German troops before the battle of Abensberg (1809); *Bourgeois*, Death of Marshal Lannes at Esslingen (1809); *Rouget*, Marriage of Napoleon with the Archduchess Marie Louise of Austria (1810; p. 377). — 14th Room (Pl. 80). *Thévenin*, The French army crossing the St. Bernard (1800); *C. Seurre*, Napoleon I. (bronze); *Bartolini*, Napoleon I. (marble).

We return by the **Galerie de Pierre** (Pl. 81), which chiefly contains statues and busts of celebrities from the late 18th cent. to the present day. — To the right of this gallery is the **Salle du Congrès**, which was constructed in 1875 for the Chamber of Deputies (comp. p. 345) and is still used for the Congress or National Assembly, i.e. the joint meeting of the Senate and the Chamber of Deputies to elect the President of the Republic (every seven years, or after death or resignation). It may be visited on application to a custodian (gratuity; entrance in the Cour des Princes, see below).

Central Block. Ground Floor. We enter from the Cour des Princes (see Plan). Passing through an ante-room (Pl. 39), we reach the large **Vestibule de Marbre** (Pl. 38), which faces the Cour Royale; the Escalier de Marbre leads hence to the royal apartments on the first floor (p. 355), while the apartments of the Dauphin (eldest son of the king) open off it on the ground-floor.

The ***Appartements du Dauphin** (Pl. 42-50), destined for the son (d. 1711) of Louis XIV., were afterwards furnished for the son (d. 1765) of Louis XV., and again altered in the 19th century. The original decorations (Louis XV. style) have, however, been partly preserved. Some of the best 18th cent. portraits are hung here. First Room (Pl. 42). To the left: *Largillière*, Lieutenant-General de Bérulle; *Santerre*, Philip of Orleans, the Regent; *Ranc*, Louis XV. as a child; *J. B. Lemoyne*, Bust of Philip of Orleans; *Rigaud*, Count of Toulouse (son of Louis XIV. and the Marquise de Montespan), Louis XV. as a child (1715); *Largillière*, Vauban (p. 310). — Second Room (Pl. 43). *A. S. Belle*, Maria Anna Victoria, Infanta of Spain, Queen Marie Leszczinska; *Galloche*, Fontenelle, the author; *J. B. Vanloo* and *C. Parrocel*, Louis XV. on horseback; *J. B. Vanloo*, Marie Leszczinska; *P. D. Martin*, Coronation of Louis XV. at Rheims (1722); above, *F. de Troy*, Belle, the painter (1674-1734); *Belle*, *Mlle. de Béthisy and her brother. — Third Room (Pl. 44). *L. M. Vanloo*, Family of Philip V. of Spain; *Belle*, Marie Leszczinska and the Dauphin (1730); *Raoux*, Mme. Boucher as a vestal virgin; *Parrocel*, Arrival of the Turkish ambassador Mehemed Effendi at the Tuileries in 1721; *Aved*, Said Pasha, Turkish ambassador (1742); *Largillière*, Le Peletier; *Rigaud*, *Louis XV. (1730), Morant, councillor of state; on the window wall, *Nattier*, Portrait of the artist and his family. — Fourth Room (Pl. 45). *Panini*, Paris from the Pont-Royal (c. 1732); *Belle*, Marquis de Castelmoron; *Aved*, J. B. Rousseau, the poet (1738); *Tocqué*, Marquis de Matignon; on the chimney-piece and between the windows, terracotta busts of J. B. Rousseau and the philosopher

Helvétius, by *Caffieri; Tocqué,* Gresset, the poet (1750); *L. M. Vanloo,* C. Vanloo and his family (1757). — Fifth Room (Pl. 46). *Nattier,* Princess Adelaide, Princesse de Turenne, Maria Josepha of Saxony (second wife of the Dauphin and mother of Louis XVI.), Mme. de Pompadour, *Marie Leszczinska (1748). — Sixth Room (Pl. 47; the former library, regilded). *Nivelon,* Portrait of Maria Josepha of Saxony (1764). — Seventh Room (Pl. 48). *Nattier,* *Portraits of the daughters of Louis XV. Busts of Voltaire and Diderot by *Houdon,* Fontenelle by *Lemoyne,* and D'Alembert by *Francin.* — Eighth Room (Pl. 49; bedchamber of the Dauphin). On the right, above the chimney-piece, under glass, a Gobelins tapestry (portrait of Louis XV.); portraits by *Nattier* (the princesses), *Vanloo, Drouais,* and *Roslin;* opposite the windows, *Tocqué,* *Maria Theresa, Infanta of Spain and first wife of the Dauphin (d. 1748; comp. above); *Natoire,* *The Dauphin, son of Louis XV. (1747). — Ninth Room (Pl. 50). Opposite the windows, *Drouais,* Count of Artois (afterwards Charles X.) and Mme. Clotilde; *Roslin,* J. M. Terray, inspector of finance (d. 1778), Marquis de Marigny.

Galerie Basse (Pl. 51), illustrating the battles of the reign of Louis XV. On the right, *C. Vanloo,* Louis XV.; then six large paintings, the first by *J. B. Martin* (p. 355), the rest by *P. Lenfant:* Camp at Fuenterrabia (1740), Capture of Menin (1744), Siege of Freiburg (1744), Siege of Tournai (1745), Battle of Fontenoy (1745), Battle of Lawfeld (1747). Statues of Turenne by *Pajou,* Condé by *Roland,* Tourville by *Houdon,* Duke of Luxemburg by *Mouchy.* Between the pillars are busts of Louis XV., by *Gois,* and *Louis XVI., by *Houdon.* At the end, *C. Cozette,* Louis XV. on horseback (1763).

At the N. end of the gallery are the **Appartements de Mesdames** (Pl. 52-55), four rooms formerly occupied by the daughters of Louis XV. and now containing portraits of the period of Louis XVI. — First Room (Pl. 52). *Olivier,* Supper of the Prince de Conti at the Temple (p. 199); *Drouais,* Louis XV., Mme. Clotilde, Mme. Elisabeth, Mme. Sophie; *L. M. Vanloo,* Louis XVI., Louis XVIII. By the windows, two terracotta busts, by *Collet* and *Houdon.* — Second Room (Pl. 53). *Duplessis,* Louis XVI.; *H. Robert,* *Gardens of Versailles in 1775; *Mme. Labille-Guyard,* Mme. Elisabeth (1788); *Mme. Vigée-Lebrun,* The composer Grétry, Marie Antoinette. — Third Room (Pl. 54). *Mme. Vigée-Lebrun,* Adélaïde de Bourbon, Duchess of Orleans; *Mme. Labille-Guyard,* Mme. Victoire, Mme. Adélaïde. — Fourth Room (Pl. 55). *Mme. Vigée-Lebrun,* The Dauphin (son of Louis XVI.) and Mme. Royale (1784); above, *Mme. Filleul,* Duc d'Angoulême (pastel); *Callet,* Philippe-Egalité, Duke of Orleans; *Mme. Filleul,* Children of the Comte d'Artois; *Mme. Vigée-Lebrun,* Mme. Elisabeth, *Marie Antoinette and her children; *Callet,* Louis XVI.; *Mme. Vigée-Lebrun,* Marie Antoinette; above, *Boze,* Duc de Berry (pastel).

We return to the Galerie Basse (Pl. 51; p. 359), cross the Vestibule Louis XIII (Pl. 32), and enter on the right the **Rooms containing New Acquisitions.** To the left, Room 30: *E. Detaille,* Funeral of Pasteur (p. 328), Departure of Tsar Nicholas II. after a review at Châlons (1896); *Roll,* Laying the foundation-stone of the Pont Alexandre III (1896). Bronze bust of Renan, by *L. Bernstamm;* marble busts of Edmond and Jules de Goncourt, by *Alfred Lenoir* and *Ringel d'Illzach.* — Room 29: *Chartran,* Centenary of Victor Hugo (1902); portraits of Rosa Bonheur, by *E. Dubufe,* and Alphonse de Neuville, by *E. Duez.* — Room 28. Portraits of Alexandre Lenoir (p. 290) by *P. M. Delafontaine,* Harpiguies and the Empress Eugénie, by *Dubufe,* Paul Déroulède, by *Cormon,* etc.; *Cormon,* Reception of mayors at the Élysée (1900; in the centre, Emile Loubet). Busts of Pasteur, by *Paul Dubois,* Chapu and Saint-Saëns, by *L. Bernstamm,* etc. — Rooms 27, 26, 24, 23, and 22 contain statues and busts of generals, models of tombs, etc.

The ***Gardens** (comp. Plan, p. 344), behind the palace, reached from the Cour de la Chapelle or the Cour des Princes, are partly in the same condition as when first laid out in 1667-88 by *André Le Nôtre* (p. xlvi), the famous landscape-gardener. The symmetrical lawns and ponds harmonize admirably with the architecture of the palace, and must have formed an excellent setting for the brilliant court of Louis XIV. The number of sculptures, in marble, bronze, and gilded lead, was enormous. Nearly 100 sculptors were employed, under the direction of *Le Brun* and *Mignard,* and though many works have been destroyed we can still form a fair idea of the effect produced. Towards the end of September, when the stately old trees put on their russet tints, the scene from the terrace is one of unusual splendour, not untinged with melancholy, and has inspired poets like Alfred de Musset and Verlaine.

The *Fountains (*Grandes Eaux du Parc;* comp. p. 342), the reservoirs and pipes for which occupy vast cellars in the upper part of the gardens, play simultaneously from 4.30 to 5.15 p.m., but those of the *Bassin du Dragon* and *Bassin de Neptune* play alone from 5.30 to 5.45. — Visitors should follow the itinerary marked by a red line on the Plan, and secure a good place for the Bassin du Dragon and the Bassin de Neptune, the jets of which are 75 ft. in height. On the Sun. following July 14th an evening fête is held at 9 p.m. at the Bassin de Neptune, with an illumination of the fountains and fireworks.

On the *Terrace* in front of the central part of the palace are bronze copies of antique statues and two large marble vases, that to the N. by Coyzevox, that to the S. by Tuby, with reliefs referring to the defeat of the Turks by the Imperial troops aided by Louis XIV., and to his victories in Flanders.

The two basins of the *Parterre d'Eau,* in front of the terrace, are surrounded by bronze groups and by statues of river-gods, by Coyzevox, Le Hongre, Regnaudin, Tuby, etc. — To the N. is the *Parterre du Nord* (p. 362); to the S., the *Parterre du Midi.*

Beyond the Parterre du Midi, to the S., two flights of 103 marble steps, 65 ft. wide, descend to the *Orangery,* built in 1684-86 by Mansart. On the terrace, in front of the S. end of the palace, is a leaden statue of Napoleon I., which was intended to stand on the Arc de Triomphe du Carrousel (p. 65). The orange-trees (about

1200) are dispersed about the gardens in summer. One of them is said to date from 1421. The large *Pièce d'Eau des Suisses*, 750 yds. long and 250 yds. wide, was excavated in 1679-83 by the Swiss Guards of Louis XIV. At the end is an equestrian statue of Louis XIV., by Bernini, transformed by Girardon into a Marcus Curtius. Beyond the pond, to the S., extends the *Bois de Satory*.

The former *Potager du Roi*, or kitchen-garden, founded by La Quintinie (1626-88), the gardener of Louis XIV., near the Pièce des Suisses on the side next the town, was converted in 1873 into a *National School of Horticulture* (adm. free).

The steps leading from the Parterre d'Eau to the lower part of the gardens are flanked by two small square basins: the *Fontaine de Diane*, on the right (N.), and the *Fontaine du Point-du-Jour*, on the left (S.); they are adorned with bronze groups of animals by Van Cleve and Houzeau, and other sculptures by G. Marsy, Desjardins, Magnier, etc.

At the foot of the steps is the circular *Bassin de Latone*, constructed by B. Marsy, consisting of several steps of red marble, with gilded frogs, lizards, and tortoises spouting water against a fine group in white marble of Latona (popularly known as the 'Reine des Grenouilles'), with Apollo and Diana. According to the myth, Latona having besought Jupiter to chastise the peasants of Lycia for refusing her a draught of water, the god metamorphosed them into frogs. Around the basin are vases, statues, and hermæ.

A little to the W., at the intersection of the main walk and the first side-path (Allées de l'Automne and de l'Eté), is the 'Point de Vue' (Pl. 7), where Louis XIV. used to bring his friends to admire the façade of the palace and the W. part of the gardens. — Here begins the *Tapis Vert*, a long lawn (366 by 70 yds.) leading to the Bassin d'Apollon (p. 362).

To the S. of the Bassin de Latone is the *Salle de Bal* or *des Rocailles* (Pl. 1). Near this, again to the S., is the *Bosquet de la Reine* (open May 1st-Oct. 31st, 10-7 or sunset), adorned with statues; here Cardinal de Rohan (p. 186) met the lady who passed herself off as Marie Antoinette in connection with the notorious affair of the diamond necklace. The Allée de Saturne et de Bacchus, to the N.W., passes the *Bassin de l'Automne*, with figures of Bacchus and young satyrs by the brothers Marsy, leaves on the right the *Quinconce du Midi*, with terminal figures after Poussin (concerts in summer), and leads to the *Bassin de l'Hiver*, with a figure of Saturn by Girardon. Near this, to the S., are the *Bassin du Miroir* and the **Jardin* or *Bosquet du Roi*, with several statues (open May 1st-Oct. 31st, 10-7 or sunset). Then, a little to the N., the *Salle des Marronniers* (Pl. 2) and the *Colonnade* (Pl. 3), with a marble colonnade of thirty-two columns, and, in the centre, the Rape of Proserpine, by Girardon (1699), after Le Brun.

The *Bassin d'Apollon* (127 by 90 yds.), at the W. end of the Tapis Vert (p. 361), is adorned with a group of the sun-god in his chariot (popularly known as the 'char embourbé', i.e. the cart stuck in the mud), surrounded with tritons and dolphins. The figures, by Tuby, after Le Brun, are in lead. The various groups in the park in which Apollo figures (comp. below) were flattering allusions to the 'Roi Soleil' (Louis XIV.). — The cruciform *Grand Canal*, about 1 M. long and 68 yds. in width, extends on the N. to near the Grand-Trianon (on the right; p. 363). Rowing-boats for hire; trip in a motor-boat 2 fr.

On the right, beyond the 'Petite Venise', is the *Restaurant de la Flottille* (L. or D. 10 fr.). — The Allée de la Reine or the Allée de la Petite-Venise leads hence to the Trianons. The avenues inside the railing are not open all the way.

On the N. side, or to the left of the Tapis Vert as we return towards the palace, are the *Bosquet des Dômes*, the *Bassin d'Enceladе* (Pl. 4; to the left), where the giant Enceladus (by B. Marsy), half-buried beneath Etna, spouts forth a jet of water 75 ft. in height, and (more to the N.) the *Obelisk*, a fountain deriving its name from the form of the *Ceñt-Tuyaux*, or hundred jets of water. In the walk ascending in the middle is the *Bassin de Flore* or *du Printemps*, by Tuby. Farther on (S.E.), to the right of this walk, is the *Quinconce du Nord*. The *Bassin de Cérès* or *de l'Eté*, in the same walk, is by Regnaudin. — The *Bosquet des Bains d'Apollon* (Pl. 5; open May 1st-Oct. 31st, 10-7 or sunset), to the S.E., the most interesting of all, was remodelled in 1778 by Hubert Robert. A grotto in it contains a group of Apollo with nymphs, by Girardon and Regnaudin. The two groups of the Steeds of Apollo are by Guérin and the brothers Marsy.

We return to the *Parterre du Nord* (p. 360), which is adorned with copies of antique bronzes and allegorical statues (Continents, Seasons, etc.). The *Fontaine de la Pyramide* is by Girardon.

Beyond the Parterre du Nord, to the N., is the *Bain de Diane*, a square basin, with lead-reliefs by Girardon; adjacent are statues of the Choleric, by Houzeau, and the Sanguine (flute-playing faun), by Jouvenet. Then the *Allée d'Eau* or *des Marmousets*, consisting of twenty-two graceful groups of children and young satyrs supporting basins, whence the water descends into the *Bassin du Dragon* (with dragon, swans, and dolphins by the brothers Marsy), and thence to the **Bassin de Neptune*, the largest in the grounds; these two fountains play alone, after the others (see p. 360). The latter (best seen from the N. bank) was constructed in 1684, but the sculptures date only from Louis XV.: in the middle, Neptune and Amphitrite, by L. S. Adam (1740); on the right, Proteus guarding the flocks of Neptune, by Bouchardon; the Ocean, by J. B. Lemoyne; at each end is a dragon bearing a Cupid, by Girardon, etc.

Near the Bassin de Neptune, on the same side as the palace, is the *Bosquet de l'Arc-de-Triomphe* (Pl. 6; open from 10 a.m., May 1st-Oct. 31st), with a statue of France between Spain and Germany, by Coyzevox and Tuby. The other statues have been brought hither from 'bosquets' which are now dismantled.

To the E. of the Bassin de Neptune is an exit into the Rue des Réservoirs; to the W. is an exit into the Avenue de Trianon.

The Avenue de Trianon is the principal approach to the park and the palaces of Trianon, which adjoin the park of Versailles on the N., $^3/_4$ M. from the palace and $1^1/_2$ M. from the station of the Rive Droite. Tramway, see p. 344.

The Grand-Trianon, a handsome villa of one story, was erected by Louis XIV. for Mme. de Maintenon in 1687-88, from plans by *J. Hardouin-Mansart.* It occupies the site of the hamlet of Trianon, purchased in 1663 by the king, who was fond of coming here with a few intimate friends in order to escape from the restraint of court life. The interior is furnished and is adorned with paintings and other works of art. Entrance in the courtyard, on the left. Admission, see p. 343; the attendant who acts as guide (gratuity) allows little time for a close inspection.

The Salon des Glaces contains a table with a top made of a single plank of oak, over 9 ft. in diameter. The 4th room (Salon de Famille) has portraits of Louis XV. and Marie Lesczinska, by *J. B. Vanloo.* In the 'grand vestibule', in the central part, Marshal Bazaine was tried for surrendering Metz and found guilty of treason in 1873, the Duc d'Aumale presiding. In the following room: *Eter*, Olympia deserted (marble). Two rooms farther on we notice, on the chimney-piece, a cameo in Oriental alabaster (Sacrifice to Pan); paintings by *Ron Boullogne, N. Coypel,* and others. The handsome malachite vases in the next room but one were presented to Napoleon I. by the Tsar Alexander I. On the left is a gallery with twenty-four views of the gardens of Versailles and the Trianon in the time of Louis XIV., by *Cotelle, J. B. Martin,* and *Allegrain.* The treaty of peace with Hungary was signed in this gallery on June 4th, 1920. Then comes a room with four pictures by *Boucher:* Neptune and Amymone, Venus and Vulcan, Fortune-teller, and Fishing.— We next pass through Napoleon I.'s apartments; in the drawing-room is a table of Roman mosaic, a gift from Pope Pius VII.— Lastly we pass through the apartments furnished by Louis Philippe for an expected visit from Queen Victoria, but never occupied by her.

The Gardens of the Grand-Trianon are open to the public like the rest of the grounds. The little cascade *(Buffet de l'Architecture),* in three tiers of red marble, with basins of white marble and statuettes and ornaments in gilded lead, was designed by J. Hardouin-Mansart. The *Plafond de Mansart,* or *Le Miroir,* to the left, with two dragons and three groups of children (by Hardy), and the *Fer à Cheval* were likewise designed by Mansart. The fountains play simultaneously from 4 to 5 o'clock on certain Sundays (see p. 343). The red line on the Plan should be followed.

To the E. of the Grand-Trianon is a Musée des Voitures (adm., see p. 343).

From left to right: the sledges of Mme. de Pompadour (shaped like a shell), of Mme. du Barry (in the shape of a tiger), and of Mme. de Maintenon (resting on a tortoise); behind, the sedan chairs of Louis XIV. and Louis XVI.; state carriage used by Napoleon I. at his coronation; sedan chair and sledge of Marie Antoinette (the latter with panels by Watteau); carriage used for the marriage of Napoleon I. and Marie Louise; carriage used at the baptism of the King of Rome; *Carriage used for the coronation of Charles X. and the baptism of the Prince Imperial; carriage used for the baptism of the Comte de Chambord and the marriage of Napoleon III.; ambassadors' state carriage; Marie Leszczinska's sedan chair and sledge; Napoleon I.'s travelling chaise.

The **Petit-Trianon**, to the N.E. of the Grand-Trianon, was erected by Louis XV. for Mme. du Barry in 1766, from the plans of *Gabriel*, and was a favourite resort of Marie Antoinette at a later date. Marie Louise also stayed there sometimes. It is decorated in the Louis XV. style, with the exception of a few rooms which were altered for Marie Antoinette. Adm., see p. 343. Gratuity to the guide.

Antechamber. Paintings by *Natoire*. — Dining Room, where Louis XV. used to give his 'petits soupers'. Traces of the trap-door through which the tables appeared, ready-laid, may still be seen. Paintings by *Pater;* portraits of Louis XVI., by *Callet*, and Marie Antoinette, by *Mme. Vigée-Lebrun;* pictures, by *Schumacher*, of Marie Antoinette dancing at Schönbrunn when she was still an archduchess. — Queen's Study. The paintings over the door and above the mirrors are by *Natoire* and *Lépicié*. Supposed portrait of the Dauphin (Louis XVII.), ascribed to *Kucharsky*. Bust of the queen in Sèvres ware, broken at the Revolution and afterwards repaired. — Drawing Room. Harpsichord of 1790; paintings by *Pater*. — Bedchamber. Embroidered bed-cover (1770), presented by the ladies of Lyons to Marie Antoinette.

The 'Jardin Français', to the left, in front of the principal façade, contains the 'Pavillon Français', with a summer dining-room. Close by is the little theatre built for Marie Antoinette by Richard Mique (1779-80).

A visit should be paid to the *Gardens of the Petit-Trianon (open all day) and the 'hamlet' (usual entrance by the door on the right of the court). The gardens were laid out in the English style for Marie Antoinette and contain some fine exotic trees, planted by Bernard de Jussieu. A turning to the right, by the rivulet, leads to a 'Temple of Love', with a Cupid after Bouchardon (original in the Louvre, p. 113, No. 509) and other remains of the original gardens.

The *Hamlet*, a picturesque group of thatched cottages on the bank of an artificial lake, was built by Mique and Hubert Robert in 1782-86 for the court-ladies who wished to indulge in the idyllic life which came into fashion in consequence of J. J. Rousseau's book, 'Le Devin du Village'. There are a manor-house, a house for the 'bailli' or bailiff, a parsonage, a mill, a boudoir, a dairy, a 'tour de Marlborough', the Duke's name being frequently in French mouths at that time, a keeper's house, and, farther on, a farm-house. — The walk on the other side of the lake leads back to the vicinity of the château, where there is a 'salon de musique', with an ornamental pond, rockeries, etc.

To the N. of the Trianons a large botanical garden, the *Jardin de Jussieu*, an annexe of the Jardin des Plantes (p. 320), is now being laid out.

FROM VERSAILLES TO ST GERMAIN EN LAYE, by the Grande-Ceinture, 11¹/₄ M. in 30-55 minutes. The train starts from the Gare des Chantiers (p. 344). On the right we pass the golf-course at *La Boulie* (see p. 341).

3³/₄ M. **St-Cyr**, or *St-Cyr-l'Ecole*, is noted for the great military school founded in 1808, attended by 750-800 pupils from 19 to 21 years of age, and furnishing about 400 officers to the army every year. The school occupies the 'Maison d'Education' for daughters of the nobility, established here in 1684 by Mme. de Maintenon, and for those 'demoiselles' Racine wrote his dramas of 'Esther' and 'Athalie'. Mme. de Maintenon died here in 1719 and was buried in the chapel. Adjoining the exercise-ground is the *Institut Aérotechnique* founded by M. Henri Deutsch de la Meurthe (d. 1919) in 1910; including the ground used for trial flights, it occupies an area of about 17¹/₄ acres. St Cyr is reached also by tramway from Versailles. 5¹/₂ M. *Bailly*. — Beyond (7 M.) *Noisy-le-Roi* the train enters the Forest of Marly (p. 367). — At (8¹/₂ M.) *St Nom la Bretèche-Forêt-de Marly* we join the line from Paris to St Germain viâ Marly (p. 367).

FROM VERSAILLES TO RAMBOUILLET, by the Chemin de Fer de l'Etat, 20 M. in 30-55 min. (from Paris, 30 M. in 55-85 min.). To (3³/₄ M.) *St-Cyr*, see above. — 7¹/₂ M. *Trappes*. A visit may be paid hence to (2¹/₂ M.) the remains of the Cistercian nunnery of *Port-Royal des-Champs*, founded in 1204 and destroyed in 1710, which became famous in the 17th cent. as the headquarters of the Jansenists, whose cause in their disputes with the Jesuits was espoused by Pascal in the 'Lettres Provinciales' (1656-57). This was the mother house of Port-Royal de Paris (p. 324). Thence we may follow the valley of the Rhodon to the station of St-Remy-lès-Chevreuse (4 M.; p. 409). — From (10¹/₂ M.) *La Verrière* an omnibus plies to Dampierre (p. 410). — 13¹/₂ M. *Les Essarts le Roi*. — 16 M. *La Perray*.

20 M. **Rambouillet** (Hôtel St Hubert, Croix-Blanche), a quiet little town of 6223 inhabitants. The *Château* (to the left from the station), with a battlemented tower of the end of the 14th cent., has been since 1896 a summer residence of the President of the Republic and may be visited in his absence (11-6). Here Francis I. died in 1547 and Charles X. signed his abdication in 1830. The long building in front of the château is a military academy. The **Grounds*, which are among the finest in the environs of Paris, contain a home park with a pretty lake, an 'English Garden' with waterfalls, a dairy built for Marie Antoinette, a sheep-farm, and a hermitage. The shooting in the *Park* (3000 acres) is reserved for the President and his guests.

The railway goes on to *Maintenon, Chartres*, etc. (see Baedeker's 'Northern France').

✕25. Malmaison. St-Germain-en-Laye.

Malmaison is much visited for the sake of its souvenirs of Napoleon and Josephine. The two principal attractions of *St-Germain* are the view from the terrace and the museum of prehistoric and Roman antiquities, open on Sun., Tues., and Thurs. (comp. p. 371).

The STEAMER TRIP from Paris is pleasant, but much longer (4 hrs.) than the railway route. The steamer, named 'La Madelon', starts at 10.30 a.m. daily in summer (fare 9 fr., there and back 12 fr.) from the Pont-Royal (p. 295; left bank) for *Le Pecq* (p. 366), returning thence at 5 p.m. Restaurant on board (L. 15 fr.).

A. By Direct Railway.

18 M. *Chemin de Fer de l'Etat*, from the Gare St-Lazare (p. 212), about 80 trains daily, in 35-55 minutes. Fares 3 fr. 95, 2 fr. 65 c.; no reduction on return-tickets, which, however, are available for the longer line viâ Marly-le-Roi (p. 366).

From Paris to ($3^3/_4$ M.) *Asnières,* see p. 333. From this point to La Garenne-Bezons there are two lines, with different stations, which the trains follow alternately. To the left diverges the line to Versailles, to the right runs the branch to Argenteuil (p. 384). The St-Germain railway passes numerous villages and country-houses. — $5^1/_2$ M. *La Garenne-Bezons.* Branch-line to Bécon-les-Bruyères, see p. 334. The village of *Bezons* is $1^1/_4$ M. distant, on the right bank of the Seine, and connected with the station by the Maisons-Laffitte tramway (p. 385). It contains a 15th cent. church and a château of Louis XIV.'s time. The road to Bezons passes *Petit-Nanterre,* with a large reformatory. — The line to Maisons-Laffitte (p. 385) diverges to the right. Fine view on the left, where Mont-Valérien is conspicuous.

$7^1/_2$ M. **Nanterre** is an old country-town (pop. 27,042), where, according to tradition, St. Geneviève, the patron-saint of Paris, was born in 420 (pp. 280, 281), and it was here that her future greatness was prophesied by St. Germain. About $^1/_3$ M. from the station is the church, dating from the 13-14th cent., but restored in the 17th. Near it, in a courtyard, is the miraculous well of St. Geneviève. Annual pilgrimage on Sept. 16th; 'rosière' festival (comp. p. 334) on Whit-Monday. The 'gâteaux de Nanterre' are famous. Tramway to Paris, see p. 368.

$8^1/_2$ M. *Rueil* (p. 368). The station is $^1/_2$ M. from the centre of the town. — The train crosses the Seine, which is divided here by an island into two arms.

$9^1/_2$ M. **Chatou** is a place of 8036 inhabitants. The pretty country from Chatou to Le Pecq is much visited in summer. The church (restored) dates in part from the 13th century. On the river-bank is an 18th cent. château designed by Soufflot. Tram, see p. 370.

$10^1/_2$ M. **Le Vésinet** (pop. 7610), built for the most part in an old park, has numerous villas, a convalescent home for women, and a racecourse. Tram, see p. 370.

12 M. *Le Pecq,* at the foot of the terrace of St-Germain (p. 373; lift). In the cemetery is the monument of the composer Félicien David (1810-76), by Millet and Chapu. Tram, see p. 370.

The train crosses the Seine, which is again divided into two arms by an island, and ascends a steep gradient, passing over a viaduct and through two tunnels to (13 M.) *St-Germain-en-Laye* (p. 370).

B. By Railway viâ Marly-le-Roi.

$23^1/_2$ M. *Chemin de Fer de l'Etat,* from the Gare St-Lazare, in 1 hr. 30-1 hr. 50 min. (fares, see p. 365).

From Paris to ($9^1/_2$ M.) *St-Cloud* the train follows the line to Versailles (right bank, p. 335), which then diverges to the left. — $10^1/_2$ M. *Garches* was the centre of the German defence during the

last great sortie (Jan. 19th, 1871) of the French, who captured *Buzenval* (to the N. W.) and *Montretout* (to the E.; p. 335) but met with no further success. — On the right is the château of *Villeneuve-l'Etang*, now a branch of the Pasteur Institute (the great scientist died here in 1895, comp. p. 328). — 12½ M. *Vaucresson*. To the left, the small château of *Beauregard*. We then obtain a good view, to the right, of the valley of the Seine and St-Germain.

14¼ M. *Bougival-la-Celle-St-Cloud*, prettily situated near the beautiful forest of La Celle-St-Cloud. Bougival (p. 369) lies about ¾ M. below the station. — 15 M. *Louveciennes* has numerous country-houses and a church of the 13th cent., partly rebuilt, with a painting of St. Geneviève by Mme. Vigée-Lebrun. Conspicuous on the top of a hill to the W. is the *Aqueduct of Marly*, constructed under Louis XIV. to bring to Versailles the water raised by the hydraulic machine at Marly (pp. 369, 370), but never completed. — The train now crosses the road and tramway from Port-Marly to Marly-le-Roi (p. 370) by a viaduct 930 ft. long and 145 ft. high. Good view of St-Germain.

16 M. **Marly-le-Roi** (558 ft.; Hôtel des Trois-Couronnes) was noted for its château, built by Louis XIV. in 1679-90 and destroyed in 1793. The remains include the 'Abreuvoir', a large basin near the tramway station, parts of the extensive garden-walls, and the small park, the nearest entrance to which is at the end of the avenue ascending to the right of the Abreuvoir. The church of St-Vigor was built by Mansart in 1688. In the garden of the Mairie is a bust, by Franceschi, of Victorien Sardou, the dramatist (1831-1908), who lived in the former Château de Montmorency, at the top of the village. The *Forest of Marly* contains the shooting-preserves of the President of the Republic (visitors are requested to shut the gates after them), besides a stud and a racecourse.

17½ M. *L'Etang-la-Ville*, a small village situated in a valley, has an interesting church of the 11th, 12th, and 15th centuries. We reach the Forest of Marly from this point in ¼ hr. by turning to the left and passing under the railway; but the next station, (18½ M.) *St-Nom-la-Bretèche-Forêt-de-Marly*, is within the forest itself. Here the line joins the Grande-Ceinture (p. 365). — 20½ M. *Mareil-Marly*. We cross the Forest of St-Germain. — From (21¾ M.) *St-Germain-Grande-Ceinture*, 1 M. from the château, the line makes a wide curve to (23½ M.) *St-Germain-en-Laye* (p. 370), the terminus, near the château.

C. By Tramway.

Line 58 (Appx., p. 53), 11 M., in 1 hr. 10 min., from the Porte de Neuilly (Pl. B, 9). Fare to Mulmaison, 1 fr. 15 or 85 c., return 1 fr. 80 or 1 fr. 35 c.; to St-Germain, 2 fr. 10 or 1 fr. 55, return 3 fr. 35 or 2 fr. 45 c. Tickets are taken at the office.

The tramway follows the Avenue de Neuilly (p. 226) and crosses the ($1^1/_2$ M.) Pont de Neuilly; thence straight on to the ($2^1/_4$ M.) monument to the Defence of Paris (p. 334). On the left rises Mont-Valérien. — 4 M. *Nanterre* (p. 366).

$5^1/_4$ M. **Rueil** (café-restaurants), a small town of 15,842 inhab., enjoyed considerable importance under Louis XIII. owing to the splendid château (now demolished) that Richelieu possessed there. The church, in the Renaissance style (restored in 1857), contains the tombs of the Empress Josephine (see below) and her daughter Queen Hortense (1783-1837), mother of Napoleon III., with statues by Cartellier and Bartolini. The handsome organ-loft is by Baccio d'Agnolo of Florence (15th cent.). The relief in bronze-gilt, over the high altar, came from the chapel of Malmaison. Tramway to St-Germain, passing Rueil station (p. 366), see p. 370.

6 M. **La Malmaison** (Pavillon Joséphine, a café-restaurant) is about $^1/_3$ M. to the S.W. of the tramway station (by the Av. du Château and then to the right). The *Château,* which was built in the 17th cent. and remodelled in 1799 by Percier and Fontaine, is celebrated as the residence of the Empress Josephine from her divorce in 1809 till her death here in 1814. Maria Christina, Queen of Spain, occupied the château from 1842 to 1861, and it was a favourite residence of the Empress Eugénie. The château and what is left of the park were presented to the nation in 1900 by Daniel Osiris (p. 218). Whilst the Hôtel des Invalides and the Château de Fontainebleau contain souvenirs of Napoleon at the height of his glory as emperor, Malmaison, which presents much the same appearance as it did in the time of Josephine, is full of memories of the private life of Bonaparte during the First Consulate. Visitors are admitted daily, 10-12.30 and 1.30-6 (till 4 from Oct. 15th to April 15th), except Mon.; fee 1 fr., on Sun. and on Thurs. afternoons 50 c. — For further information see 'Les Adieux de Malmaison', by Jean Bourguignon, the curator (1921; 6 fr.).

The 'Salles d'Exposition', on the first and second floors, contain a large collection of Napoleonic relics, many of which are on loan. We ascend first to the Second Floor. In the corridor: wall-papers of the Revolution and the Empire. — Room 1: Views, documents, and souvenirs illustrating the history of Malmaison. — Room 2: History of the Consulate and the First Empire. In the centre, Napoleon I.'s hat and other relics. The Empress Josephine's dress. — Room 3: Souvenirs of Hortense de Beauharnais, who in 1802 married Louis Bonaparte, brother of Napoleon and afterwards king of Holland, and became the mother of Napoleon III. — Room 4: Second Empire; souvenirs of Napoleon III. and the Empress Eugénie.

First Floor. Room 1: camp-bed used by Napoleon during the Peninsular War; insignia of the Legion of Honour (p. 296) and other orders created by Napoleon or his brothers. — Room 2: Furniture used by Napoleon during his residence at the Tuileries as First Consul. — Room 3: Furniture used by Napoleon at Elba. Visitors wait in this room for the attendant, who shows the rest of the building (gratuity). — The ***Empress's***

Bedchamber has been faithfully restored to its original condition, with her furniture, hangings, and the bed on which she died on May 29th, 1814. In front of the fireplace is a screen embroidered by the Empress. Portrait of the Empress, by Gérard, etc. — The *Emperor's Bedroom* contains the camp-bed on which he slept at St. Helena, the shirt in which he died, a death-mask, and other relics. — Passing through the *Empress's Boudoir*, we visit the *Bath Room*, with a dressing-case presented to her by the city of Paris at the time of the coronation (1804).

Ground Floor. In the *Empress's Reception Room:* on the floor, an Aubusson carpet; white marble chimney-piece presented to Josephine by Pius VII. at the time of the coronation; Josephine's tapestry-loom and work-table; a bust of Josephine, by Chinard. — In the *Music Room:* the Empress's harp, piano, and desk and the Emperor's card-table. — The former *Billiard Room* contains portraits of Arab sheikhs brought from Egypt by Bonaparte in 1799 and five fine pieces of tapestry (equestrian portrait of the First Consul, after Gros, and four scenes from the history of Napoleon); here, too, is Napoleon's writing-table, used on his campaigns. — The *Vestibule d'Honneur* contains a marble basin with the Graces and Josephine's monogram. — Beyond are the *Dining Room*, containing a silver-gilt 'surtout de table', presented to Napoleon I. by the city of Paris at the time of his coronation in 1804 and the table decorations of precious stones given by Charles IV. of Spain on the same occasion; the *Council Chamber*, with wall-hangings in the form of a tent; and *Bonaparte's Library*, containing old book-cases with glass doors, a desk belonging to the Emperor, a small mahogany chest with a secret lock, in which he kept valuable documents, and a bust of Josephine by Bosio.

The Gardens have likewise been restored to their original condition and contain a large number of roses, Josephine's favourite flower. In front of the garden façade of the château are two obelisks brought from Egypt in 1798. To the right is a fine cedar planted by Josephine to commemorate the victory of Marengo (1800). At the end of the lawn is the monumental bust of the Emperor Napoleon, by Bartolini. In front of the château, to the right as we return to the gateway, is Napoleon's summer-house, hung with popular coloured prints ('images d'Epinal'); to the left are the *Stables*, with Napoleon's carriage and the state carriage that brought Josephine to Malmaison on the day of her divorce in 1809, and the new *Pavillon Osiris*.

In a private garden on the Avenue Marmontel, outside the park, is the *Cenotaph of the Prince Imperial* (1856-79), only son of Napoleon III., who became a British officer and was killed in the Zulu War; it was erected for the late Empress Eugénie and transferred hither from Paris in 1914.

6½ M. *La Jonchère.* A road ascends hence to the left to La Celle-St-Cloud (1½ M.; p. 367), skirting the château of La Jonchère, which belonged to Louis Bonaparte. The tramway next passes a fine grove of chestnuts, and a wood (to the left) with the *Etang de St-Cucufa*, 1¼ M. from the station.

7½ M. **Bougival**, a pretty village on the left bank of the Seine, much frequented by rowing parties. Part of the church, which possesses a handsome Romanesque tower, dates from the 13th century. Railway station, see p. 367. — On the opposite bank of the Seine are Croissy and Chatou (p. 366).

8 M. *La Machine* (Hôtel-Restaurant du Coq-Hardi), a suburb of Marly, is so named from the hydraulic machine built to supply Versailles and St-Cloud with water (comp. p. 367).

The old machinery, constructed by a Dutchman named Ranneken at a time (1685) when mechanical science was in its infancy, is said to have cost over 3,600,000 livres. It was replaced in 1855-59 by twelve force-pumps, by means of which the water is raised to the reservoir, situated $^3/_4$ M. from the river and 505 ft. above it. Visitors are admitted (gratuity).

At (9 M.) *Port-Marly* a branch-line diverges on the left for Marly-le-Roi ($1^1/_4$ M.; p. 367). Our main line ascends a long hill, crosses the Place Royale, and ends at the Place du Château. — 11 M. *St-Germain-en-Laye.*

ST-GERMAIN-EN-LAYE.

Stations. *Gare de l'Etat* (Pl. D, E, 3; lift from the platform to the waiting-rooms); *Gare de Grande-Ceinture* (Pl. A, 2; p. 367).

Hotel-Restaurants. **Pavillon Henri-Quatre* (Pl. E, F, 3; p. 371), at the beginning of the terrace (view), first-class. — *Prince-de-Galles* (Pl. c; D, 3), 7 Rue de la Paroisse, R. 12 fr.; *Aigle-d'Or* (Pl. b; D, E, 3), 20 Rue du Vieil-Abreuvoir, plain but good, R. from 10, L. or D. 10, P. from 25 fr.; *Grand-Cerf* (Pl. d; D, 3), 64 Rue de Poissy, L. or D. 10, P. 30 fr.

Pensions. *Pavillon Louis-Quatorze* (Pl. a; D, 2), Rue d'Alsace, at the beginning of the forest, first-class, 40 beds, R. from 15, L. 12, D. 14, P. 35 fr.; *Pavillon de Vendôme*, 26bis Rue de Pontoise; *Jeanne d'Arc*, 10 Rue Thiers.

Restaurants (besides those at the hotels). *Hostellerie Magali*, 58 Rue Pereire (Pl. A, 2), first-class, à la carte; *François-Premier*, adjoining the Pavillon Henri IV, à la carte; *Pavillon Royal*, adjacent, L. 15, D. 18 fr.; *Café-Restaurant du Débarcadère* (D. 14 fr.) and *Bignault*, Place du Château.

Cabs (in the Place du Château). Within the town, per drive $3^1/_2$ fr., per hour 8 fr. — Beyond the town, within a radius of 15 km. ($9^1/_4$ M.), 10 fr. per hour (12 fr. on Sun.), with an extra fee if the cab is dismissed outside the town.

Tramways. No. 58, to Paris, see p. 367; No. 60, to *Rueil* (p. 368), viâ Le Pecq, Le Vésinet, and Chatou (p. 366); to *Poissy* ($3^1/_2$ M.; p. 443). — Motorbus to *Maisons-Laffitte* (p. 385). — Steamer, see p. 365.

Post Office ('P. & T.'; Pl. C, D, 3), Place du Marché-Neuf; branch-office in the Place Maurice-Berteaux, opposite the château (Pl. D, E, 3). — Information Bureau *(Syndicat d'Initiative)*, 1 Place Maurice-Berteaux.

Racecourse, see p. 374. — Golf Course on the Route de Poissy (green-fee 10 fr., Sat. & Sun. 30 fr.; one month 150 fr.); also at Fourqueux, about $1^1/_2$ M. to the S.W. of the town (comp. the Map, p. 373).

St-Germain (282 ft.), a quiet town with 20,008 inhab., the 'St. Germains' of the Stuart exiles, is noted for its beautiful situation and pure air, which as far back as the 12th cent. caused it to be a favourite summer residence of the kings of France. It is much frequented in summer by Parisians, and there are a number of English and American residents.

The **Château** (Pl. E, 3) owes its origin to a fortress built on this site by Louis le Gros (1108-37) to command the Seine. The pretty Gothic chapel, which is still in existence, was completed in 1238 by *Pierre de Montereau* (p. 261), in the reign of St. Louis. During the wars with England the castle was destroyed by the Black Prince. It was rebuilt by Charles V., but the present building, whose gloomy solidity contrasts strikingly with the cheerful appearance of other châteaux of the period, dates from the time of

FORÊT DE St GERMAIN
Parc à Fourrages
Route des Loges
Etoile d'Aven
Etoile des Neuf Routes
Pl. Fénelon
Pl. Louis XIV
Pl. Vauban
Rue Quinault
Rue de Tourville
Rue d'Alsace
Rue de Noailles
Rue de Lorraine
Rue de la République
Rue de Hennemont
Rue de Pologne
Rue de Mantes
Rue Jeanne d'Arc
Rue Franklin
Rue Pereire
Rue Carnot
Rue de la Villette
Rue de Bergette
Rue Voltaire
Rue Diderot
Rue de Marly
Rue de Paris
Rue du Pavé Neuf
Rue de la Fontaine
Rue de Buzot
Rue de Fourqueux
Rue des Princes
Rue de Poissy
Gare de Ceinture
Anc. Cimetière
Abattoir
Nouvel Hospice
Pl. Pereire
Pl. Victoire
Pl. du Marché Neuf
Marché
Temple
Sous-Intendance
Pl. Ed. Detaille
Orphelinat
Hôt. de Ville
Église
Gare
Château
Théâtre
Caserne de Grammont
Cas. de Luxembourg
Pl. Manège Royal
Porte Dauphine
Terrasse
Par-terre
Rond Point d. Statues
Rosarium
Allée Louis XIV
Cimetière
Usine à Gaz
Ascenseur
Pavillon Henri IV
la Grande Ile
Pont du Pecq
Église
LE PECQ
Poissy
Meulan
Versailles
Paris
Marly
St GERMAIN-EN-LAYE
1 : 18,000
0 50 100 200 300 400 500 Mètres
P. & T. - Poste et Télégraphe

Francis I., who celebrated his nuptials here with Claude, daughter of Louis XII. It was designed by the elder *Pierre Chambiges* (pp. 176, 392) and *Guillaume Guillain*. Henri II. and his son Charles IX. were born at St-Germain, and the former began another château, completed by Henri IV., but this was destroyed in 1776, with the exception of the Pavillon Henri-Quatre (Pl. E, F, 3; hotel, p. 370). Louis XIV. was born here on Sept. 5th, 1638, and he retired hither after the death of his mother Anne of Austria (1666) in order to escape from the uncongenial atmosphere of Paris; but finding the space inadequate, he constructed the sumptuous palace of Versailles. The château was occupied from 1689 onwards by the exiled king James II. of England, who died here in 1701 (comp. p. 373). His widow Mary of Modena lived on here for another seventeen years, and the Jacobite exiles and their families were allowed to occupy the castle until the Revolution. Napoleon I. converted it into a school for cavalry officers, and it was used later as a military prison. A restoration of the château was begun in 1862 and completed in 1908.

The **Musée des Antiquités Nationales**, which the château now contains, is an interesting collection of objects ranging from the dawn of civilization in France to the period of the Carlovingians. The museum is open to the public on Sun., Tues., and Thurs. from 10 to 5 (4 in winter), and also with escort on Wed., Fri., and Sat. after 1 p.m. Adm. 1 fr., free on Sun. and after 12 o'clock on Thurs. Illustrated guide (1 fr. 80 c.) by the curator, Salomon Reinach, and illustrated catalogues (8 and 10 fr.; quaternary epoch 10 fr.; early-Christian antiquities, 2 fr. 40 c.). — The principal entrance is in the courtyard, by the first door on the left, but in winter and in rainy weather visitors enter by a small door in the vestibule to the left, which opens into Room S. The museum is at present under rearrangement, and many rooms are temporarily closed.

The **Ground Floor** is closed for the most part, but on application to an attendant (gratuity) visitors are shown the Chapel, to the right of the courtyard, which dates from the first half of the 13th century. It contains the *Musée Chrétien:* Early-Christian and Gallo-Roman sculptures and inscriptions (4-9th cent.); casts (a few originals) of Christian sarcophagi from S. Gaul (especially Arles), pagan types (heads of Medusa, etc.) assimilated to Biblical subjects. At the end, 20,300. Christian altar (5th cent.) adorned with doves, lambs, and the Cross flanked by the letters α and ω. On the walls are reliefs and inscriptions.

On the right of the vestibule are three rooms, containing: 1. Roman engines of war and canoes of different periods; 2. Cork models of the monuments of Roman Gaul; 3. Weapons and engines of war.

Rooms S and *R*, to the left of the principal entrance: Casts of bas-reliefs and of the medallions from the Arch of Constantine at Rome; casts of antique statues and busts of Gauls. — *Rooms A, B,* and *C*, to the right of the entrance: Casts of bas-reliefs from the Arc d'Orange and the Julian tomb at St-Remy. Room B contains also a medallion of a mosaic found at Autun in 1880, representing Bellerophon and the Chimæra (restored at Sèvres). — *Rooms D, E,* and *F* are not yet open. — We now return to the entrance, and ascend the handsome brick and stone staircase to the entresol.

Entresol. *Room XIX* (the last on the right). Roman milestones and geographical inscriptions. — *Room XX.* Celtic and Roman inscriptions, religious inscriptions, Mithraic monuments and monuments of the cult of the Emperors. — *Room XXI.* Gallic mythology (interesting). By the end-wall, to the right of the door, 24,414. Cernunnos, a god in an attitude resembling that of Buddha (relief). Middle window, three-headed deities in stone. Behind, to the left, 35,224, 26,248, etc., Reliefs and effigies of Epona. In the centre, a large altar of the twelve gods, extremely ancient, from Mavilly (Côte-d'Or), various altars found at Paris in the Cité, and a large seated statue of Mercury. — *Room XXII,* on the other side of the staircase. Sculptures relating to the Roman legions in Gaul. — *Room XXIII.* Building materials and fragments. — *Room XXIV.* Gallo-Roman tombstones, cinerary urns, and coffins; in the centre, models of prehistoric tombs, dolmens, and 'allées couvertes', canoe containing a grave. — *Rooms XXV & XXVI.* Sculptures illustrating Gallic costumes, arts, and crafts.

First Floor. Rooms I-III, to the right, contain objects of the prehistoric or stone age. *Room I.* Here the peace treaty with Austria was signed on Sept. 10th, 1919. Bones of animals either extinct or no longer to be found in France (mammoth, hippopotamus, cave-bear, hyena); cut flints found in alluvial deposits (Cases 1-15) or in caverns (Cases 16-33). In the cases between the windows on the left, *Bones of reindeer with pictorial carvings, curious specimens of prehistoric art. Between the opposite windows, two fragments from the floor of the cavern at Les Eyzies (Dordogne), with fossilized bones, pieces of stone knives, and remains of food. On the wall is a map of Gaul in the stone age. — *Room II.* Megalithic monuments and implements of the polished-flint period; objects found in dolmens; implements and ornaments in bone, earthenware, stone, and ivory. Models of dolmens, menhirs, and 'allées couvertes', and a map of Gaul showing their sites. — *Room III.* Model of the tumulus-dolmen of Gavr'inis (Brittany), and casts of the stones, with their unexplained markings. To the left of the fire-place is an interesting collection of flint arrow-heads.

Adjoining this room is the *Salle des Gardes,* formerly the banqueting hall, occupying the whole height of the first and second stories, but now in process of restoration (closed).

We return to Room I and, passing the staircase, enter —

Room XIII (Salle d'Alésia). Cæsar's campaigns in Gaul (58-51 B.C.). Gallic weapons; to the left, a Roman soldier; model of the siege of Alesia (the modern Alise-Ste-Reine, Côte-d'Or), in attempting to raise which Vercingetorix was decisively defeated (52 B.C.); models of siege-machinery and of objects found in the excavations at Alise; models of Cæsar's bridge over the Rhine, articles found at Mont-Beuvray (Bibracte), etc. — *Room XIV.* Gallo-Roman pottery. — *Room XV.* Pottery; extensive collection of glass; in the central case, a collection of fibulæ and other bronze articles. — *Room XVI.* Pottery. — *Room XVII.* Gallo-Roman bronzes and vases. Lamps, statuettes, mirrors, knives, spoons, and keys; ivory pins. Between the 3rd and 4th windows on the right, an eye-doctor's instruments, pincers, needles, etc. — *Room XVIII.* Archæological objects from the provinces of the Roman Empire (N. Italy, Germany, Pannonia, etc.).

Second Floor. To the left, in the turret, is the *Salle de Numismatique* (open on Sun., 2-5, only), containing Celtic, Gallo-Roman, and Merovingian coins and trinkets. In the 1st central case: pre-Roman and Gallo-Roman objects of art, including a silver vase found at Alesia. The 2nd case contains Merovingian ornaments. Characteristic features of the barbaric art of this epoch are the inlaying of gold on glass and the use of precious stones. — *Room IV.* Continuation of the stone age: Weapons and tools of flint, bone, and wood, from lake-dwellings. — *Room V.* Objects of the bronze period. In the glass-case in the centre are about a thousand different articles found at Larnaud (Jura). — *Room VI.* Various Gallic antiquities in bronze, iron, and gold, mostly from burial-places. By the last window to the left, Gallic helmets; in the centre, fine bronze vases.

LES ENVIRONS
DE
St GERMAIN
Echelle de 1:75,000
Kilomètres
Achères
Poissy
Meulan
Versailles
St Cloud
Champ de Courses
Maisons
Laffitte
Porte de Maisons
de Mesnil le Roi
FORET DE St GERMAIN
Carrières
Ecole le Peletier
La Borde Fme
la Tour
Montesson
Bois du Vesinet
Gare
St GERMAIN EN-LAYE
Fourqueux
les Tanneries
Port-Marly
Mareil
Montval
Prunay
l'Etang-la-Ville
la Montagne
MARLY-LE-ROI
Voisins
la Chaussée
Louveciennes
St Michel
Montbuisson
Bougival
Ile de Croissy
Ile de la Loge
Ile de la Borde
Ecole des Loges
Le Camp
Gravé et imprimé par
Wagner & Debes Leip

Room VII, on the other side of the staircase. Continuation of the Gallic antiquities (time of Cæsar): bracelets, fibulæ, torques, etc., in bronze; weapons of iron; earthenware vessels. — *Room VIII.* Objects from the burial-ground of Chassemy (Aisne).—*Room IX.* Gallic tombs; reconstruction of a *Burial in a chariot, found in 1875 at Somme-Tourbe (Marne), with the chief below and an attendant above. The original objects found in this tomb are in the case in front.—*Room X.* Gallic tomb from La Cheppe (Marne).—*Room XI (Salle Moreau).* Objects found in Gallic, Roman, and Merovingian cemeteries from the district of Fère-en-Tardenois (Aisne); mosaics from Autun and Ancy; Gallic swords; fibulæ; Gallic funeral pottery; Roman amphoræ; glass, etc.

The *Church* (Pl. D, 3), opposite the château, contains a simple monument in white marble (1st chapel on the right), erected in 1824 by George IV. of England to the memory of James II. (comp. p. 371). The decoration of the chapel was completed at the expense of Queen Victoria, who visited St-Germain in 1857.

In this chapel are reinterred three leaden caskets discovered at the time of the rebuilding of the church in 1824, one of which, according to the inscription, contained James II.'s entrails and a part of "his flesh and the noble portions of his body". The other two probably contained the entrails of his widow, Mary of Modena, and of his daughter Louisa Mary, who died at St-Germain of smallpox in 1712. The king's brain was given to the Scots College (p. 285), his heart to the Convent of the Visitation-de-Chaillot (p. 384), and the rest of his body was placed in the chapel of the English Benedictines at Paris (comp. p. 324).

The *Hôtel de Ville* (Pl. D, 3), in the Rue de Pontoise, near the station, contains a small collection of old pictures (including the Juggler, by Hieronymus Bosch) on the second floor (open on Sun., Tues., and Thurs. 2-4; in winter on Sun. only). In the garden is a statue of the Republic, by Granet. — At the junction of the Rue de la République with the Rue de Poissy (Pl. C, 3) is a bronze statue (by Mercié) of *Adolphe Thiers* (1797-1877), the first president of the Third Republic, who died at the Pavillon Henri IV (p. 371). The old cemetery (Pl. B, 2, 3) of St-Germain contains many graves of American residents in Paris.

The ***Terrace** (Pl. E, F, 2, 1) of St-Germain extends for $1^1/_2$ M. along the edge of the forest, at a height of 200 ft. above the Seine. It was constructed by Le Nôtre in 1672, and commands a magnificent survey of the winding river and the well-peopled plain (view-indicator). The middle distance resembles a vast park sprinkled with country-houses. Below the terrace appears Le Pecq (lift; see p. 366); beyond, Le Vésinet and the hills of Montmorency. Montmartre and the Sacré-Cœur are visible on the horizon, and to the right, the Eiffel Tower, but the rest of Paris is concealed by Mont-Valérien. On the hill to the extreme right is the Aqueduct of Marly. — The *Château du Val*, near the N. end of the terrace, was built by J. Hardouin-Mansart in 1673 for Louis XIV.

The beautiful **Forest** of St-Germain is about 11,000 acres in extent, being 6 M. long from S.W. to N.E., and $2^1/_2$-$4^1/_2$ M. broad from S.E. to N.W. The main avenue leads to (2 M.) *Les Loges*, a

country-house built for Anne of Austria, wife of Louis XIII., now a school for daughters of members of the Legion of Honour holding the rank of non-commissioned officers or a position corresponding thereto (comp. pp. 380, 388). Near it is held the popular *Fête des Loges*, which begins on the Sunday after Aug. 25th and lasts ten days. The Pontoise road, diverging to the right of the Avenue des Loges, crosses the road from Poissy to Maisons-Laffitte (p. 385), passes near the *Faisanderie*, and leads to (3 M.) the station of *Achères* (see below and p. 386), near which is the racecourse of St-Germain (comp. Map, p. 383).

From St-Germain to Maisons-Laffitte, 8 M., railway from the *Gare de Grande-Ceinture* (p. 370) in 35-45 minutes. — 2½ M. *Poissy* (p. 459); the station is 1 M. to the S.E. of the station on the Rouen line. — 5½ M. *Achères*, see p. 386. — 8 M. *Maisons-Laffitte*, see p. 385. — The railway goes on to the left to *Argenteuil* (p. 384).

From St-Germain to *Versailles*, see p. 365.

26. St-Denis. Enghien. Montmorency.

Chemin de Fer du Nord. Three trains or more every hour from the *Gare du Nord* (Pl. B, 24; p. 207). To St-Denis, 4½ M. in 8 or 15 minutes (fares 2 fr. 15, 1 fr. 40, and 90 c.). To Enghien, 7½ M. in 11-20 minutes (fares 3 fr. 70, 2 fr. 40, and 1 fr. 50 c.). From Paris to Enghien viâ Argenteuil, see p. 383.

St-Denis may be reached also by Tramway: No. 9, starting from the Jardin des Plantes and passing the Gare du Nord; No. 42, from the Madeleine; No. 48, from the Opéra; No. 53, from the Place de la République; No. 65, from the Porte de Clignancourt; and No. 70, from the Porte de la Villette, viâ Aubervilliers. The tramways from the Trinité to Enghien (No. 54) and from the Place de la République to Pierrefitte (No. 11b) also pass through St-Denis. See Appx., pp. 48 et seq. The journey (uninteresting) takes ½-¾ hr.

The ordinary trains run through to St-Denis, while the 'trains-tramways' stop at the following stations. ½ M. *Pont-Marcadet* (Pl. B, 22). On the right is a branch connecting our line with the Ceinture ('La Chapelle-St-Denis' station, see Appx., p. 63), which we soon cross. — 2½ M. *La Plaine-St-Denis.* The railway to Soissons viâ Crépy-en-Valois (R. 31) diverges to the right. — 3 M. *Le Landy.* — 3¾ M. *Pont de la Révolte.*

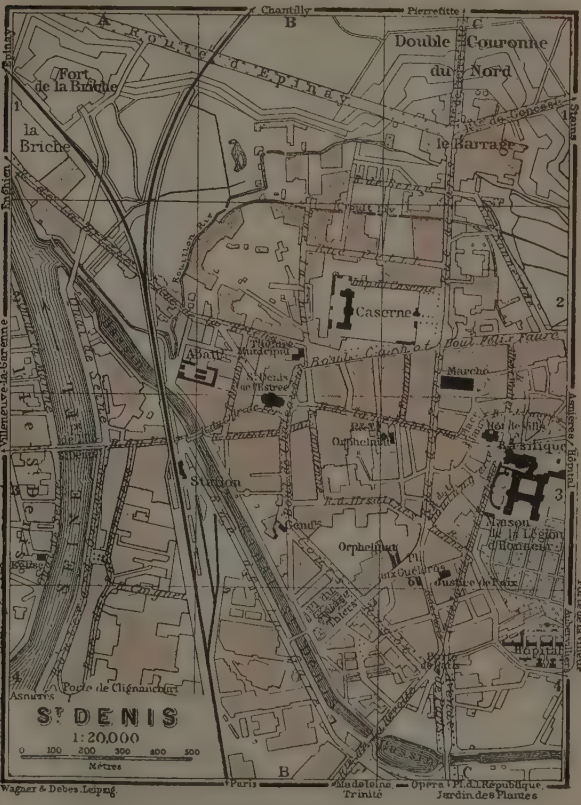
4½ M. **St-Denis.** — Tramways (see above). Line 53 has its terminus at the cathedral (Pl. C, 3), line 70 at the Porte de Paris (Pl. C, 4). Lines 9, 42, and 48 cross the town from S. to N., through the Rue de Paris, as far as the Barrage (Pl. C, 1); we alight at the Rue de la République (Pl. C, 3) for the cathedral (200 yds. to the right). Lines 11b, 54 and 65 pass the church of St-Denis-de-l'Estrée (Pl. B, 3), from which the cathedral is ½ M. distant by the Rue de la République.

Post Office, 61 Rue de la République ('P. & T.'; Pl. B, 3).

Admission to the Royal Tombs (p. 378). Daily, from 12 (officially from 1) to 4 or (June 1st-Sept. 30th) to 5, at five minutes past the hour and the half-hour. The visit lasts ½ hr. (gratuity to guide).

For further information: 'L'Eglise abbatiale de St-Denis et ses tombeaux', by *Paul Vitry* and *Gaston Brière* (Paris, 1908; 6 fr.).

St-Denis (pop. 76,358), an unattractive factory town on the right bank of the Seine and the *Canal St-Denis*, is famous as the burial-



place of the kings of France. The road from Paris to St-Denis was formerly bordered with crosses ('Montjoies') marking the spots where the saint rested on his way hither from Montmartre (see p. 213).

The railway station (Pl. A, 3) is $^3/_4$ M. from the cathedral (trams). We cross the canal and follow the Rue du Chemin-de-Fer, and then the Rue de la République. At the beginning of the latter stands the large church of *St-Denis-de-l'Estrée* (Pl. B, 2, 3), in the style of the 13th cent., built by Viollet-le-Duc in 1864-68. We then cross the Rue de Paris, which intersects the town from N. to S. To the left, in the Place Jean-Jaurès, is the *Hôtel de Ville* (Pl. C, 3), in the Renaissance style, built in 1883.

The ***Cathedral**, or more correctly *Basilique* (Pl. C, 3), is built over the grave of St. Denis, the protomartyr of Paris (p. 213). On the initiative of St. Geneviève, the clergy of Paris built a chapel here in the 5th cent., which was served by monks. Dagobert I. (d. 638) enriched the abbey with his gifts, and added largely to the church, in which he and his successors were buried. The reconstruction of the Merovingian building was begun about 750 by Pepin the Short (d. 768) and finished in the reign of Charlemagne. Abbot Suger (ruled 1122-51) decided to build on a grander scale, discarding all but the crypt and a few columns of the former structure. Suger's building was the first important edifice in which Gothic windows were used, and may be considered as the deciding influence and true starting-point in the development of Gothic architecture. Round and pointed arches alternate in the façade (1140), whereas in the other portions Gothic arches only occur. The choir, consecrated in 1144, is bordered with radiating chapels, a feature of the Romanesque style, and at the same time it exhibits the Gothic buttress-system in an advanced stage of development. A thorough restoration, necessitated perhaps by the instability of the foundations, was undertaken in 1231 by the abbots Eudes Clément and Mathieu de Vendôme, whose leaning to the Gothic style was still more marked. The upper part of the choir, the nave, and the transepts were entirely rebuilt. Additional chapels were erected later, probably in the 14th century. — St. Louis (d. 1270) was the first to erect monuments to his ancestors in the choir, and it became the custom to raise a memorial to every king on his death. The honour was afterwards extended to princes and other illustrious persons. Under the Revolution the abbey was dissolved, the cathedral was sacked, and the tombs were desecrated (1792-93). The restorations effected by Napoleon I., Louis XVIII., and Louis Philippe were in bad taste; but under Napoleon III., who in 1858 entrusted the work of restoration to Viollet-le-Duc, the cathedral regained much of its ancient splendour.

The importance of the town dates from the foundation of its Benedictine abbey by Dagobert I. Under the Carlovingian dynasty the monks of St-Denis concerned themselves with political as well as with spiritual matters. When Pepin the Short took possession of the throne of France in 752, he sent Fulrade, Abbot of St Denis, to Rome, to procure the papal confirmation of his title. Two years later Pope Stephen III. took refuge here from the Lombards, and anointed Pepin's sons Charlemagne and Carloman. Here, in presence of his nobles, Pepin handed over

his dominions to his sons before he died. The members of the house of Capet also favoured this abbey. Louis VI. (d. 1137), whose best adviser was the powerful, sagacious, and liberal abbot Suger, solemnly adopted the *Oriflamme* ('auriflamma', from its red and gold colours), or standard of St-Denis, as the banner of the kings of France. It was suspended above the altar, whence it was removed only when the king took the field in person. Its last appearance was on the unfortunate day of Agincourt (p. xx), when it was destroyed. During the absence of Louis VII. on a crusade in the Holy Land (1147-49) Suger became the administrator of the kingdom, and used his power to increase the dependence of the nobility on the throne. Among the other merits of this renowned abbot is that of having collected and continued the chronicles of the abbey. Abélard (p. 246) dwelt in this abbey during the 12th cent., until he became abbot of Paraclet, near Nogent-sur-Seine. St. Joan of Arc hung up her arms in the church on Aug. 26th, 1429, and in 1436 the church was sacked by the English. In 1593 Henri IV. abjured Protestantism here. In 1810 Napoleon I. was married in this church to the Archduchess Marie Louise while the work of restoration was still going on.

The West Façade formed part of the building consecrated by Abbot Suger in 1140. It contains three recessed portals decorated with sculptures, which, however, were freely and somewhat unskilfully restored in the 19th century. Those of the central portal represent the Last Judgment and the Wise and Foolish Virgins; those of the S. portal, the Last communion of St. Denis, and the Work of the Months; and those of the N. portal (modern), St. Denis on his way to Montmartre and the Signs of the Zodiac. The bronze doors are all modern. The battlements along the top of the façade were erected for defensive purposes during the 14th century. Behind them rises the high-pitched roof of the nave, surmounted by a statue of St. Denis. On the right is a low tower; that on the left was reduced in 1847 to the level of the battlements. — The statues of princes and the Martyrdom of St. Denis on the portal of the N. transept are in better preservation.

The *Interior consists of nave and aisles, crossed by a simple transept. Length 354 ft., breadth (at the transept) 128 ft., height 95 ft. The vestibule, which dates from Suger's time and is borne by heavy columns, forms a striking contrast to the airiness and elegance of the 13th cent. nave, with its slender columns, its triforium, and its thirty-seven large windows, each 33 ft. high. The stained glass is all modern, except that in the Lady Chapel (p. 379).

The monuments, damaged during the Revolution, were replaced in 1816 with the aid of the fragments preserved by Lenoir (p. 290) and restored by Viollet-le-Duc. They now form an imposing collection of French mediæval and Renaissance sculpture, from the reign of St. Louis to that of Henri II., after whom no more royal monuments were erected in the church. Visitors are unfortunately allowed too little time to study details, but casts of some of the finest tombs may be seen at the Trocadéro (p. 234). — Hours of admission, see p. 374.

North Transept. Tomb of **Louis XII.* (d. 1515) and his consort *Anne of Brittany* (d. 1514), executed about 1517-31, probably by the Juste family, of Tours. This is a shrine in the Renaissance style, with open arches resembling those of the Visconti monument at the Certosa near Pavia. The king and queen are represented twice: below on the sarcophagus in a recumbent posture, executed in a rude, realistic manner, and again in a kneeling attitude above. Beneath the arches are statues of the Twelve Apostles. At the corners are allegorical figures. On the pedestal are small reliefs: at the head of the recumbent figures, Entry of Louis XII. into Milan (1499); on their left, Passage of the Genoese Alps (1507); on the other side, Victory over the Venetians at Agnadello (1509); at their feet, Final submission of Venice. — Behind the tomb is a column with three genii, by Jean Picart and probably Ponce Jacquio, containing the heart of *Francis II.* (d. 1560); flanking the door are two 12th cent. statues, brought from Notre-Dame at Corbeil. Then, to the right, a *Spiral Column by Jean Pageot, commemorating *Henri III.* (d. 1589). From this point we see, to the right of the high altar, the tomb of *Dagobert I.* (p. 376), an interesting monument of the 13th cent., with curious allegorical reliefs representing the king's soul leaving purgatory and its reception in heaven, a recumbent statue of Dagobert (modern), and erect statues of his son Sigebert (modern) and *Queen Nantilde (13th cent.). The adjacent coloured Madonna (12th cent.) was brought from the church of St-Martin-des-Champs (p. 196). — To the left, Tomb of **Henri II.* (d. 1559) and his queen *Catherine de Médicis* (d. 1589). It was erected in 1570-73 from the designs of Ponce Jacquio and Frémin Roussel, under the direction of Primaticcio, and adorned with the masterpieces of the sculptor Germain Pilon (p. xlii). This tomb, of white marble, is in the same style as that of Louis XII., with twelve columns and twelve pillars. The deceased are represented twice, by nude marble figures on the tomb and by bronze figures in a kneeling posture above the entablature. At the corners are bronze statues of Faith, Hope, Charity, and Good Works, by Ponce Jacquio. The reliefs are by Regnaudin and Roussel. — Behind are monuments of the family of Valois. — We now ascend some steps.

Choir (not generally shown). The high altar, in the style of the 13th cent., is modern. Walking a few paces to the right, after ascending the steps, we see, on the left of the high altar, the tombs of *Blanche* and *Jean*, the children of St. Louis, interesting works in embossed and enamelled copper. — In the chapel on the left of the steps is another monument to *Henri II.* and *Catherine de Médicis*, with recumbent marble figures on a bronze couch. It is said that in her old age the queen disapproved of the nude figures on the other monument (see above), and caused these robed and elderly effigies to be executed. Near this is the alabaster statue of *Marie de Bourbon*

(d. 1538). — We pass by the chapels round the choir, which contain no monuments, leaving on our right, behind the high altar, the altar known as the 'Confession de St Denis' (with the relics of the saint). Both the altar and its reliquaries are modern. A copy of the famous Oriflamme of St-Denis (p. 377) occupies its traditional position by the high altar. The Lady Chapel has stained-glass windows dating from the 12th cent., an old mosaic pavement, and sculptured scenes from the life of Christ. — Opposite the sacristy is the interesting tomb of *Fredegond* (d. 597), of the 11th or 12th cent., which was formerly in the church of St-Germain-des-Prés (p. 291). The figure of the queen is represented by a kind of mosaic, formed of small pieces of differently coloured marble, the shape being outlined by thin strips of copper.

The Sacristy, to the S. of the choir, was adorned at the beginning of the 19th cent. with ten paintings relating to the history of the abbey. On the left is the Treasury, now containing little that is not modern (comp. pp. 148, 202). On the right, above, a silver antependium with the Adoration of the Shepherds, by Alexis Loir (17th cent.). — On quitting the sacristy we descend sixteen steps on the left to the S. transept, and thence by a flight of steps on the right to the —

Crypt (adm. 50 c., free on Sun. and Thurs.), built originally to receive the relics of St. Denis and his companions, and much altered. The walled-in part in the centre, under the sanctuary, is occupied by the burial-vault of the Bourbons, which contains the coffins of the following (seen through a grating): *Louis XVI.* and *Marie Antoinette*, whose remains were brought hither in 1817 from the Madeleine cemetery (p. 221); *Louis XVIII.*; *Adélaïde* and *Victoire de France;* the *Duc de Berry* and two of his children; *Louis Joseph* and *Louis Henri Joseph*, the last two princes of the house of *Condé;* lastly, the remains of *Louis VII.* and *Louise of Lorraine*, wife of Henri III., which were brought from elsewhere. — In the chapels and by the external wall of the crypt are a number of sculptures, including an unfinished monument to the *Duc de Berry* (d. 1820), by Dupaty and Cortot; a statue of *Marie Antoinette*, a kneeling figure in a ball-dress, by Petitot; a statue of *Louis XVI.* by Gaulle; a statue of *Diane de France* (d. 1619), attributed to Thomas Boudin; monuments to *Louis XIV.* and his wife *Marie Thérèse*, and others of no artistic worth.

In the chapel to the S. of the choir is the monument (finished in 1397) of *Bertrand du Guesclin* (d. 1380), France's champion in her contests with England. The tomb of his companion-in-arms, the Constable *Louis de Sancerre* (d. 1402), is near the steps. Between the two are the statues of *Charles V.* (d. 1380), by André Beauneveu (1364), and *Jeanne de Bourbon*, his wife (d. 1378). In the same chapel are two interesting reliefs from Ste-Catherine-du-Val-des-Ecoliers, recalling a vow to erect a church of St. Catherine taken by the 'sergents d'armes' at the Battle of Bouvines (1214). The fraternity of sergeants-at-arms (who discharged certain ceremonial functions at tournaments, etc.) was founded by Charles V., so that this monument probably dates from a later period. — To the left, beyond the chapel, by the wall of the S. transept, is the tomb, from the Célestins (p. 183), of *Renée de Longueville* (d. 1515), daughter of François II, Duc de Longueville. — A little

farther on, to the right, are the monuments of *Philippe le Hardi* (d. 1285; monument erected in 1298-1307, the earliest authentic royal portrait-statue in the church) and *Philippe le Bel* (d. 1314). — To the left, the monument of **Francis I.* (d. 1547), with kneeling figures of the king, his wife Claude (d. 1524), and their children on the entablature, and scenes from the battles of Marignano and Ceresole, in relief, on the pedestal. This monument, executed by Philibert Delorme, is in the same style as that of Louis XII., and is still more sumptuous (comp. p. xli). The sculptures are by Pierre Bontemps, Marchand, and others. — *Urn, containing the heart of *Francis I.*, a masterpiece in the Renaissance style by Pierre Bontemps, representing the Arts and Sciences and adorned with exquisite reliefs. — Then, the monument to the *Dukes of Orleans*, formerly in the Célestins, erected by Louis XII. in memory of the princes of his family, including his grandfather, *Louis d'Orléans* (d. 1407), and *Valentine de Milan* (d. 1408). It was executed by Milanese artists. — Monument of **Charles d'Etampes* (d. 1336).

The extensive buildings which adjoin the church belong to the old Abbey, which was remodelled by Louis XIV. and Louis XV. Since 1809 they have been occupied by a school affording a free education to 500 daughters of officers, members of the Legion of Honour, down to the rank of captain, and also of civilian members (Pl. C, 3; comp. pp. 374, 388).

Near the Place aux Gueldres (Pl. C, 3) is an 18th cent. chapel known as the *Petite Paroisse*, now converted with the adjoining Carmelite convent into a law-court ('Justice de Paix'). Princess Louise of France, daughter of Louis XV., was the foundress of this convent, which she entered in 1770. — The Square Thiers (Pl. B, 4) contains a statue of Vercingetorix, by J. Bertin. — At the Porte de Paris (Pl. C, 4) is a statue of *Nicolas Leblanc*, the chemist (p. 196), who died at St-Denis, by Hiolle (1889).

From St-Denis to Enghien. A short way beyond St-Denis the main line of the Chemin de Fer du Nord (R. 29) diverges to the right. Our line passes the *Fort de la Briche*. On the left flows the Seine. — $6^1/_4$ M. (from Paris; $1^3/_4$ M. from St-Denis) *Epinay-Villetaneuse*. Francisco de Assisi, consort of Isabella II. of Spain, died in 1902 at the Château d'Epinay.

From Epinay to Noisy-le-Sec, 8 M., Grande-Ceinture Railway. The chief station is ($5^1/_2$ M.) *Le Bourget* (p. 404). — At *Noisy-le-Sec* (16,306 inhab.) the Grande-Ceinture joins the Chemin de Fer de l'Est. See Baedeker's 'Northern France'.

The Grande-Ceinture runs also from Epinay to (3 M.) *Argenteuil* (p. 384), skirting the Seine.

7 M. *La Barre-Ormesson.* At *La Barre* (on the right) are remains of the *Château de la Chevrette*, the name of which recalls the memory of J. J. Rousseau and Mme. d'Epinay (comp. p. 382).

ENGHIEN
ET
MONTMORENCY
1:25,000
0 200 400 600 800
Mètres
Fort de Montmorency
Soisy
Mairie
St.on de Soisy
Chemin du Parc
Rue de Montmorency
Carrières
Gare
Boul. de l'Ermitage
Rousseau
Hôt. de Ville
Poste
Pl. du Marché
MONTMORENCY
Justice de Paix
Ecoles
Eglise
le Temple
Ch. Le Brun
Château
Chemin de la Caille
Halte de la Pointe Raquet
Cimetière
Temple Prot.
Deuil
Eglise
Rue du Pommeret
Gare
ENGHIEN-LES-BAINS
Lac d'Enghien
Casino
Pavillon du Lac
Etabt. thermal
Poste
Eglise
la Barre
Champ de Courses Ermont
Epinay - St Denis - Paris
Paris
Station
Paris
Gravé et imprimé par Wagner & Debes, Leipz

$7^1/_2$ M. **Enghien-les-Bains.** — Hotel-Restaurants. *Hôtel des Bains*, at the Etablissement (see below); *Hôtel de la Paix*, 50 Grande Rue, with café-restaurant; *Beau-Séjour*, 32 Grande Rue; *Hôtel du Progrès*, 15 Rue de l'Eglise. — Pensions numerous.

Cafés. *Pavillon du Lac*, by the lake, adjoining the Casino; *Grand-Café du Départ*, opposite the station.

Casino, with a terrace overlooking the lake. The gaming room here was closed in 1920, when public gambling within sixty miles of Paris was forbidden.

Etablissement Thermal (open May 15th-Sept. 30th). Mineral water, 15 c. per glass, subscription for a month 6 fr.; sulphur-baths from $4^1/_2$ to 10 fr.; douche $4^1/_2$ fr.; less for subscribers. Over 100 baths, latest improvements, large open promenade. Temp. 50-57° Fahr.

Small Boats on the lake, 4 fr. per hour, for each extra person 50 c.; on Sun. for two persons 5 fr., each extra person 50 c.

Cabs. Per drive within the town 2 fr. 75 c.; per hour 6 fr.; to Montmorency 10-15 fr.

Tramway from the station (Rue du Départ, Pl. A, 4) to *Montmorency* (No. 69; see below) and to *Paris* (Trinité; No. 54, see Appx., p. 53).

Post Office (Pl. A, 4), Rue de Mora, opposite the church.

Horse Races several times a month in summer. The course is nearly 1 M. to the N.W. of Enghien (p. 383).

Enghien (131 ft.; pop. 8418), a pretty little modern town, is pleasantly situated on the banks of a wooded lake ($^1/_2$ M. long, $^1/_4$ M. broad) and near the forest of Montmorency. It enjoys some reputation for its sulphur springs, discovered in 1776, which have proved beneficial in diseases of the mucous membrane and of the skin. The *Etablissement Thermal* (Pl. A, 4), in the Grande Rue, is well organized. Opposite is the *Casino* (see above). — Enghien is a great resort of Jewish families from Paris.

About $1^3/_4$ M. to the W. of Enghien, on the opposite bank of the lake, is the village of **St-Gratien.** The church contains a modern monument to Marshal Catinat (1637-1712; by Nieuwerkerke), who owned the château behind the church, and two pretty groups of children in bronze, by Mme. Bertaux; also, the tomb of Princess Mathilde Bonaparte (d. 1904), with a replica of her bust by Carpeaux (p. 114, No. 996).

From Enghien to Montmorency, 2 M. by railway in 8 min. viâ *Pointe-Raquet* (Pl. A, 3) and *Soisy* (Pl. A, 2), where James II. lived for a time; or by tramway in 15 min., stopping at the Carrefour de l'Orangerie and at the Rue St-Valéry (both near the church of Montmorency), and ending at a point to the S. of the Hôtel de Ville.

Montmorency. — Hotels. *Hôtel de France*, at the station (Pl. B, 1), L. or D. 9 fr.; *Hôtel des Trois-Mousquetaires*, at the Ermitage (Pl. C, 1); *Hôtel-Restaurant des Deux-Tourelles*, near the station. — Café-Restaurant. *Cheval-Blanc*, 10 Place du Marché, a favourite resort of artists in the 18th cent. (Pl. B, 2).

Carriages at *Pierre's*, 11bis Rue Jean-Jacques-Rousseau, and at *Delaire's*, Rue de la Forêt.

Montmorency, an ancient town with 8490 inhab., is a favourite summer resort of the Parisians, chiefly owing to its beautiful forest. It is noted for its vegetable produce and its cherry and pear orchards. Montmorency has given its name to an illustrious ducal

family, which traces its descent from the 10th cent. and has counted among its members six constables of France, twelve marshals, and four admirals. Their castle was sacked at the Revolution and demolished in 1814.

The Avenue Emile leads from the station (Pl. B, 1) to the Place du Marché, traversing the modern quarter of the town. At the first crossing ('Rond-Point') stands a monument to *Jean Jacques Rousseau* (1712-78), by Louis Carrier-Belleuse (1907; from the model made by his father). To the N.E. of the Marché, in the Rue Carnot, is the **Hôtel de Ville** (Pl. B, 2), formerly the Hôtel Abbatucci (end of 18th cent.), within a public garden containing a fine cedar of Lebanon.

On the first floor is a *Rousseau Museum*, open free on Sun. and Thurs. 2-4 (on other days for a gratuity). Rousseau's furniture and writing-table are shown, together with the two reading-lamps which he used at night in the open air, his death-mask by Houdon, views of his various residences, several busts and statues, autographs, and handsome editions of his works. — The *Musée Municipal*, in the same building, contains portraits and autographs of Grétry (see below) and of Adam Mickiewicz (1798-1855), the Polish poet, who was buried at Montmorency (remains subsequently removed to Cracow); also a genealogical table of the Montmorency family and a collection of fossils.

The old town, with its steep and winding streets, extends to the S. The 16th cent. *Church* (Pl. B, 2), with its conspicuous tower, contains fine 16th cent. glass (mostly restored) and the tombs of two Polish generals, Niemcewicz (d. 1841) and Kniaziewicz (d. 1842). From the terrace in front of the church we obtain a fine view of Paris, the Sannois hills, and St-Prix. In the Rue du Temple we pass an interesting Renaissance house, with fine sculptures.

In the Rue Jean-Jacques-Rousseau, to the S. of the Hôtel de Ville, is (on the right) the *Maison de Mont-Louis* (private property, no admission), where Rousseau lived in 1757-62 (comp. below) and wrote some of his most famous works, the 'Nouvelle Héloïse', the 'Contrat Social', and 'Emile'. — The Rue Grétry (Pl. C, 2) leads N.E. from the Hôtel de Ville to the Rue de l'Ermitage (on the right); at the corner is a bust of the composer *Grétry* (1741-1813), by Colin (1911). At No. 10 in this street (to the right of the entrance; no admission) is the *Ermitage*, where Rousseau and Thérèse Levasseur lived in 1756-57 as the guests of Mme. d'Epinay. Here he commenced his 'Nouvelle Héloïse' Grétry occupied the same house from 1798 till his death here in 1813. — To the N.E. of the Rue de l'Ermitage is the *Châtaigneraie*, a fine group of chestnuts, with the Restaurant de l'Ermitage.

The **Forest of Montmorency**, which begins at the Châtaigneraie, covers a very irregular tract to the N.W., about 5000 acres in extent. The forest consists mainly of chestnuts, and is dominated by the *Forts of Montmorency* and *Montlignon*, which form part of the fortifications of Paris. The pleasantest route, well-marked and

St DENIS-PONTOISE.
1:150,000
Kilom
Beaumont
Valmondois Beaumont
Beaumont Luzarches
PONTOISE
Bethemont
Chauvry
Bouffémont
Frepillon
St Ouen l'Aumône
Bessancourt
Taverny
Pierrelaye
Eragny
Ezanville
Romont
St Prix
St Leu
Piscop
Montlignon
Andilly
St Brice
Margency
Eaubonne
Ermont
Sarcelles
Solsy
Montmorency
Groslay
Montmagny
Deuil
Enghien
Pierrefitte
Villetaneuse
Stains
Epinay
Gennevilliers
Colombes
Bezons
Houilles
Sartrouville
Maisons
Maisons-Laffitte
Herblay
Conflans
Montigny
Francouville
Cormeilles
Sannois
St Gratien
Frette
Chennevières
Bois de Maubuisson
Bois de Boissy
Bois de Courtins
Bois de l'Epinement
Bois de Cormeilles
Bois de Boissy
Bois Poile
Beauchamp
Ermitage
Ormesson
Val Notre-Dame
Champions
Seine Fl
Digue de Gennevilliers
Villeneuve la Garenne
Doucle Cour du Nord
St DENIS
Crépy en Valois
Creil Chantilly
Poissy
Mantes
Pontoise
Conflans-Fin d'Oise
Mantes
Dieppe

easy to follow, ascends to the N. of the station and leads to ($1^1/_2$ M.) *Andilly* (beyond Pl. B, 1). The church in this village contains copies of old pictures, one of which, Mt. Olympus, has been described by Rousseau. From the hill just above, the prospect extends to the heights of Montmartre, Mont-Valérien, and St-Germain-en-Laye. About $^1/_2$ M. to the N.W., beyond the fort of Montlignon, we reach the *Croix-Blanche* (modest restaurant), whence we may descend N.W. viâ the *Carrefour du Pont-d'Enghien* (café-restaurant) to ($1^1/_2$ M.) the *Château de la Chasse*, with the scanty ruins of a 14th cent. castle. This spot is 4 M. to the N.W. of Montmorency and nearly in the centre of the forest.

From Enghien to Paris viâ Argenteuil, $11^1/_4$ M., railway in $^3/_4$-1 hr. — The train passes the lake of Enghien, embosomed in trees, on the left, and the racecourse (p. 381; station) on the right. On a height in the distance rises the tower of the *Château de la Tour*, above the village of *St-Prix*, a favourite summer residence of the 18th cent. dramatist Sedaine and of Victor Hugo. — $1^3/_4$ M. *Ermont-Eaubonne*, two villages $^1/_2$ M. to the N.W. and 1 M. to the N. of the station respectively. The poet Saint-Lambert, Rousseau, and their friend Mme. d'Houdetot lived here at various times. Railway to Pontoise and to Valmondois, see below and p. 389. — The line now turns to the S. Beyond ($2^1/_2$ M.) *Sannois* the train descends to the Seine valley between the hills of *Orgemont* (460 ft.) on the left and of Sannois and Cormeilles (p. 384) on the right. — $4^1/_2$ M. *Argenteuil*, and thence to Paris, see p. 384, Line C.

27. Maisons-Laffitte. Pontoise.

$18^1/_2$-$21^3/_4$ M. Railway to Pontoise in $^1/_2$-2 hrs., either *(A)* from the *Gare du Nord*, viâ St-Denis, Enghien, and Ermont, or from the *Gare St-Lazare*, viâ Argenteuil and Ermont; or *(B)* from the *Gare du Nord*, viâ St-Gratien and Ermont; or *(C)* from the *Gare St-Lazare*, viâ Argenteuil and Conflans-Ste-Honorine; or *(D)* from the *Gare St-Lazare*, viâ Maisons-Laffitte and Achères. (Comp. Maps, pp. 333 and opposite.)

A. Viâ St-Denis or viâ Argenteuil and Ermont. For the two routes from Paris to ($9^1/_4$ M.) *Ermont*, beyond which they coincide, see pp. 374, 380, and above. To the right, in the distance, is the Château de la Tour (see above), rising from the Forest of Montmorency. — 10 M. *Cernay*. — $11^1/_4$ M. *Franconville*, on the N. slopes of the hills of Cormeilles (p. 384). — 13 M. *Montigny-Beauchamps*. — 15 M. *Pierrelaye*. — 18 M. *St-Ouen-l'Aumône* (p. 387). To the right, a fine view of Pontoise. On the left our line is joined by that from Achères (see p. 386). The train crosses the *Oise*. — $18^1/_2$ M. *Pontoise* (p. 386).

B. Viâ St-Gratien and Ermont. The Seine is crossed before and after ($6^1/_4$ M.) *Gennevilliers* (p. 334). — $7^1/_2$ M. *Epinay-sur-*

Seine (comp. p. 380). — 8 M. *St-Gratien*, on the W. bank of the lake of Enghien (p. 381). — At (10 M.) *Ermont* we join the preceding route.

C. Viâ Argenteuil and Conflans-Ste-Honorine. From Paris to (3 3/4 M.) *Asnières*, see p. 333. — On the left is the line to St-Germain (p. 366). — 4 1/4 M. *Bois-Colombes* (19,888 inhab.). — 5 M. **Colombes** (32,271 inhab.). At Colombes was the convent of the Visitation-de-Chaillot, to which Henrietta Maria (p. 84; who died at a château here), James II. (p. 371), and Queen Mary of Modena (p. 371), a frequent visitor, bequeathed their hearts. Both queens were buried at St-Denis (p. 373), but their bodies were disinterred at the Revolution.

The *Stade de Colombes* is a stadium constructed for the Olympic Games of 1924, holding 60,000 spectators and equipped with a running-track 550 yds. in circumference, a swimming pool 55 yds. long, tennis-courts, etc. — Tramway to Paris, see Appx., p. 61; to Maisons-Laffitte (No. 62), see p. 385.

6 3/4 M. **Argenteuil** (hotel-restaurants at the station and by the bridge; pop. 32,173), an ancient town, owes its origin to a nunnery founded in the 7th century. Theodada, daughter of Charlemagne, was one of the abbesses, and Héloïse chose it as her retreat after the death of Abélard. The Gare de l'Etat and Gare de Grande-Ceinture are on the N.E. of the town. The modern-Romanesque church, at the other end, claims (like Trèves) to possess the seamless coat of Christ, which, it is alleged, was presented by Charlemagne (festival in the first week of May). The wine of Argenteuil is mediocre, but its asparagus is justly esteemed. Argenteuil is the headquarters of pleasure-boat sailing near Paris.

The Pontoise railway then crosses the Grande-Ceinture and diverges to the left from the Ermont line (p. 383), making a wide curve to the N. To the right are the fortified hills of Sannois (443 ft.) and Cormeilles (548 ft.). Fine view, to the W., of the valley of the Seine. — 10 1/2 M. *Cormeilles-en-Parisis*, a large village picturesquely situated on the S.W. slope of the hills. Near the church (13-15th cent.; modern tower) is a bust of Daguerre (1787-1851), the pioneer of photography, a native of Cormeilles (comp. p. 414). — 11 M. *La Frette-Montigny*. To the right are the curious *Butte de la Tuile* (394 ft.) and *Montigny* (p. 383), prettily situated at the end of the Cormeilles hills. The church of Montigny contains good wood-carvings of the time of Louis XV. — 12 1/2 M. *Herblay*, a village with a conspicuous church (12th cent.), on the right bank of the Seine, opposite the forest of St-Germain.

15 1/2 M. **Conflans-Ste-Honorine** is a large village, picturesquely situated on the steep right bank of the Seine. On the hill are an ancient tower, a château, and the church (12-16th cent.; fine Romanesque tower). The latter contains the chapel of St. Honorine,

with a shrine and relics of the saint (9th cent.; festival on Feb. 27th). The confluence of the Seine and Oise, from which the village takes its name, is about $^1/_2$ M. lower down, near the station of Conflans-Fin-d'Oise (p. 386).

We leave the Mantes line (p. 443) on our left and turn to the N. — $17^1/_2$ M. *Eragny-Neuville*, on the left bank of the Oise. Here we join Route D.

D. VIÂ MAISONS-LAFFITTE AND ACHÈRES. From Paris to ($5^1/_2$ M.) *La Garenne-Bezons*, see p. 366. We diverge to the right from the St-Germain line. To the right is Petit-Nanterre (p. 366); beyond are Argenteuil and the hills of Montmorency, Saunois, and Cormeilles. We cross the Seine. — 8 M. *Houilles-Carrières-St-Denis.* On the left we see St-Germain and its terrace. — 10 M. *Sartrouville*, to the right, prettily situated on the Seine, which the train again crosses.

$10^1/_2$ M. **Maisons-Laffitte.** — Numerous PENSIONS-RESTAURANTS in the Av. Eglé. — POST OFFICE, 13 Rue des Plantes, to the N. of the Avenue Longueil. — ENGLISH CHURCH *(Holy Trinity)*, Av. Carnot, near the château, to the N.; services on Sun. at 10.30 and 8.

A TRAMWAY (No. 62; fare 1 fr. 85 or 1 fr. 35 c.) from Paris to Maisons-Laffitte starts from outside the Porte de Neuilly (Pl. B, 9) and passes Neuilly (p. 226), Courbevoie (p. 334), La Garenne (p. 366), Colombes (p. 384), Bezons (p. 366), Houilles (see above), and Sartrouville (see above). — MOTORBUS to St-Germain (p. 370).

Maisons-Laffitte, formerly called Maisons-sur-Seine and deriving its present name from the former owners of its château, is a town with 10,571 inhab., situated near the forest of St-Germain, on the left bank of the Seine. Many of the financial magnates of Paris have villas here, and there are several racing stables. The broad Avenue Longueil, beginning near the station, leads past the Mairie to the park gates and is continued by the Av. Eglé to the Place du Château, whence we follow the Av. du Château to the right.

The *Château, erected in 1642-50 for René de Longueil, President of the Parlement, is the masterpiece of François Mansart (p. xliv) and one of the finest examples of classical architecture in France. It was afterwards occupied by the Comte d'Artois (later Charles X.; 1777), Marshal Lannes (1804), and Jacques Laffitte, the banker (1818), who cut up the park into building lots. It was purchased by the state in 1904, and was opened as a museum in 1912. The château is open daily, except Mon. and on Fri. morning, 10-12 and 2 to 5 (in winter 1.30-4); adm. 1 fr., free on Sun. and on Thurs. afternoon. Curator, Paul Vitry. Visitors are escorted round the building.

GROUND FLOOR. The vestibule contains sculptured eagles (the arms of Longueil or 'longue aile') and four bas-reliefs by *Jacques Sarazin*. The 1st room in the left wing contains paintings by Italian 17th cent. masters (*Albani*, *Annibale Carracci*, etc.); in the 2nd, works of French 17th cent. artists (*Vouet*, *Bourdon*, *Jouvenet*, etc.). The Salon, in the Louis XIII. style, has a chimney-piece by *Gilles Guérin*, Gobelins and Beauvais tapestry, and fine chests. On the left are a room with drawings and engravings and a cabinet with a painted ceiling of the 17th century. — In the right wing,

which is visited after the first floor, are the apartments of the Comte d'Artois. Among the pictures in the 1st room are two by *Joseph Vernet* (Thunderstorm, Moonlight); then follow the dining-room and the card-room, the former containing a chimney-piece by *Lhuillier* and the original plaster models for four statues that were never executed in stone: Ceres by *Houdon*, Pomona by *Boizot*, Flora by *Foucou*, and Erigone by *Clodion*.

The First Floor is reached by a handsome staircase, on which are four charming groups of putti by *Philippe de Buyster*. In the left wing are a large banqueting hall, with four Gobelins (hunting-scenes after *Van Orley*) and a chimney-piece by *Guérin;* the king's bedchamber, with a copy of *Raphael's* lost Madonna di Loreto (in the alcove), a battle-piece by *Van der Meulen*, and two tapestries; the domed Italian Room, with 17th cent. paintings and a Boulle clock; and the boudoir, with a marquetry floor (wood, pewter, and bone) and a painted domed ceiling of 1650. — In the right wing is Marshal Lannes' bedchamber, furnished in the Empire style, with the cradle of the King of Rome (son of Napoleon I.) and two candelabra (on the mantelpiece) presented by the King of Spain, both from Malmaison (p. 366). Here, too, hangs a portrait of Jacques Laffitte by *Henry Scheffer*.

The *Racecourse*, one of the most important near Paris (about $1^1/_4$ M. in length; see p. 37), skirts the bank of the Seine. On race-days special trains run direct from Paris to the course. Opposite lies Sartrouville (p. 385).

We cross the lower part of the forest of St-Germain (p. 373).

At ($13^1/_2$ M.) *Achères* (buffet), $1^1/_2$ M. from the village, and near the racecourse of St-Germain (p. 374), the Pontoise line diverges to the right from the Grande-Ceinture and Rouen lines (pp. 374, 443). We again cross the Seine, near its confluence with the Oise. To the left rises the *Hautil* (556 ft.; fine view).

$16^1/_4$ M. *Conflans-Fin-d'Oise*, $^1/_2$ M. from the village (p. 384). The Oise a little farther on makes a détour of 6 M. — $18^1/_2$ M. *Eragny-Neuville*, where we join Line C (p. 385). To the right are Lines A and B (p. 383) and that from Beaumont to Pontoise (p. 387). — $20^1/_2$ M. *St-Ouen-l'Aumône* (p. 387). We cross the river.

$21^3/_4$ M. **Pontoise** (Hôt. de Pontoise, de la Gare, both at the station), the *Briva Isaræ* of the Gallo-Roman period, is an ancient town of 9915 inhab., picturesquely situated on the right bank of the Oise, at its confluence with the Viosne. It was frequently the residence of the Capetian kings, and it was here that St. Louis took the vows to lead his crusade in 1244. As the capital of the Vexin (Veliocasses) it was often involved in the wars of the kings of France with the kings of England and the dukes of Normandy, and also in the civil struggles of later date. The only remains of its fortifications are the castle-walls, which protected the town on the side next the river. — The fair of St-Martin is held at Pontoise on Nov. 11-13th.

On leaving the station we see facing us, on an eminence, the Gothic church of St-Maclou, with a handsome flight of steps in front of it. At the top of the steps is a marble statue, by Lemot, of *General Leclerc* (1772-1802), a native of Pontoise, husband of

BANLIEUE DE PARIS
Echelle de 1: 800,000
Kilomètres
Le Havre
Tréport Amiens
BEAUVAIS
Coucy-le-Château
Compiègne
SOISSONS
Clermont
Liancourt
Pont-St-Maxence
Creil
Senlis
Chantilly
Chambly
Beaumont
Pontoise
Marines
Magny
Vernon
Les Andelys
Gisors
Chaumont
Dieppe
Montjavoult
Mantes
Limay
Rosny
Bonnières
Dreux
Roudan
Montfort
Rambouillet
Epernon
Maintenon
Gallardon
Abtis
Dourdan
Etampes
Chartres
Auneau
Houville
Maisons
Sainville
Orléans Angerville
Orléans Bourges
Méridien 0° de Paris
Maisse
Milly
Fontainebleau
Melun
Corbeil
Arpajon
Montlhéry
Longjumeau
Palaiseau
Chevreuse
Versailles
Sceaux
Meaux
Lagny
Crécy
Coulommiers
Rozoy
Provins
Nangis
Mormant
Nogent
Châteaux Thierry
Charly
Jouarre
La Ferté
Villers-Cotterets
Crépy
Nantouil
Betz
Dammartin
Lagny
Chaumes
Vernouil
Champeaux
Grand Puits
Villeneuve
Donnemarie
Vimpelles
Châtenay
Valence
Nogent
Gravé et imprimé par
Wagner & Debes Leipzig

Pauline Bonaparte and brother-in-law of Napoleon I. The church was founded in the 12th cent. and rebuilt in the 15-16th. Romanesque influence is still apparent in the choir and transept. The tower (of 1547) terminates in a Renaissance lantern. The Chapelle de la Passion, to the left on entering, contains a Holy Sepulchre, in the Renaissance style, with eight statues. The stained-glass windows date from 1545, except those adjoining the tomb, which are modern. Opposite the pulpit is a Descent from the Cross, by Jouvenet. The choir contains Renaissance wood-carvings.

In a small 15th cent. mansion in the Rue Lemercier, not far from the Hôtel de Ville, is a *Musée* of antiquities, faience, and works by Rude, Gérard, L. Robert, P. Delaroche, etc.

At the entrance to the public gardens near the church is a statue of 'La Patrie', by A. Carlès (1909). At the further end is a mound affording a fine view. — The church of *Notre-Dame*, in the lower part of the town, dating from the 16th cent., contains the tomb of St. Gautier (Walter), founder of the Abbey of St-Martin de Pontoise (11th cent.), a curious monument of 1146, with a statue of the saint.

Above the station is a stone bridge, commanding a good view and connecting the town with St-Ouen-l'Aumône (see below). Between the two bridges is the *Hôtel-Dieu*, a large hospital founded by St. Louis; the chapel contains a good picture, by Philippe de Champaigne, of the healing of the paralytic.

From Pontoise to *Dieppe*, see p. 438 and Baedeker's 'Northern France'.

From Pontoise to Beaumont, $12^1/_2$ M., railway in 40 minutes. — The train crosses the Oise to ($^1/_2$ M.) *St-Ouen-l'Aumône* (pp. 383, 386). Farther on, to the right, is the *Château de Maubuisson*, on the site of the Cistercian abbey of that name, founded by Blanche de Castille in 1236, including the refectory (now a barn) and an old tower (in the corner of the park). — $1^1/_4$ M. *Epluches*. We again cross the Oise. — $2^1/_2$ M. *Chaponval*. — $4^1/_2$ M. *Auvers-sur-Oise* (Hôtel du Nord), a prettily situated village with an interesting church of the 12-13th cent. (interior restored), is much frequented by artists and Americans. Good fishing in the Oise. Near the church is a bust (by Fagel; 1906) of Charles François Daubigny (1817-78), the painter, who lived at Auvers. — $6^1/_4$ M. *Valmondois*, and thence to Beaumont, see p. 389.

28. From Paris to Beaumont-sur-Oise.

A. Direct Line viâ Montsoult.

23 M. Railway (Beauvais and Amiens line) in 40-75 min. (fares 11 fr. 40, 7 fr. 45, 4 fr. 70 c.), from the *Gare du Nord*.

From Paris to (6 1/4 M.) *Epinay-Villetaneuse*, see pp. 374, 380. — 7 1/2 M. *Deuil-Montmagny*, two villages, the former on the left, at the foot of the Montmorency hills, with a Romanesque church of the 12-15th cent. and relics of St. Eugene, the latter on the right, below the Butte Pinçon with its fort. — 8 3/4 M. *Groslay*. — 9 1/4 M. *Sarcelles-St-Brice*. The two villages, nearly 1 M. apart, both contain old churches. The train ascends the dale of the Rosne.

11 M. *Ecouen-Ezanville*. **Ecouen**, on the hill to the right, has a handsome château, built in 1540-52 by Jean Bullant for the Constable Anne de Montmorency (p. 392), and afterwards owned by the Condé family. It is now one of the schools founded by Napoleon I. for daughters of members of the Legion of Honour (comp. pp. 374, 380). The church has a 13th cent. choir and some fine stained glass attributed to Jean Cousin. *Le Mesnil-Aubry*, 2 1/2 M. to the N., has a Renaissance church.

13 M. *Domont*, on the N. slope of the forest of Montmorency (p. 382), is dominated by a fort. The church has a 12th cent. apse. — 13 3/4 M. *Bouffémont*. — 15 1/2 M. *Montsoult-Maffliers*. *Montsoult*, 1/2 M. to the W., on the edge of the forest of L'Isle-Adam, has a fine château and a 16th cent. church. The church at *Maffliers*, 1 1/4 M. to the N.W., has a 16th cent. choir.

From Montsoult to Luzarches, 7 M., railway in 25 minutes. — 3 M. *Belloy-St-Martin*. *Belloy*, to the right, contains an interesting 15th cent. church. *St-Martin-du-Tertre*, to the left, rises picturesquely on the S.E. border of the forest of Carnelle (see below). To the left is the Château de Franconville (see below). — The train now enters a cutting, beyond which we have a fine view, to the left, of the valley of the Oise. — About 2 M. to the N. of (4 1/4 M.) *Viarmes* is the old *Abbey of Royaumont*, founded by St. Louis in 1228, occupied by the Oblates from 1865 to 1906, and now private property. During the War it was used as the Scottish Women's Hospital. — 7 M. **Luzarches** (Hôtel St-Damien), a small and very old town, with the church of St-Damien (12-16th cent.). About 1 1/4 M. to the N.E. is the forest of Coye (p. 391), which extends to the forest of Chantilly. The road passing the station leads through the town, and then ascends through woods to the (2 M.) *Château de Champlâtreux*, built in the 17th and 18th centuries.

We now pass through a pretty valley and cross a corner of the *Forêt de Carnelle*, which contains many attractive walks and the 'Pierre Turquoise', an interesting megalithic monument. — 20 M. *Presles*. To the right is the grand *Château de Franconville-sous-Bois*, rebuilt in 1877 by the Duc de Massa, with a fine park. — 21 1/4 M. *Nointel*, with a handsome château and park. The train crosses the Oise and joins Line B (p. 389).

23 M. *Persan-Beaumont*, see p. 390.

B. Viâ Ermont and Valmondois.

25 M. Railway in 1¼-1¾ hr., from the *Gare du Nord*.

From Paris to (9¼ M.) *Ermont*, viâ St-Denis, see pp. 374, 380, 383. — 10 M. *Ermont-Halte*. The forest of Montmorency crowns the hills on the right.

12 M. **St-Leu-la-Forêt** (Hôtel-Restaurant de l'Hermitage; pop. 4680) formerly possessed a château and park of Louis Bonaparte, afterwards occupied by the last Prince of Condé, who died there mysteriously in 1830 (he was found hanged but possibly assassinated). The first street to the right of the station leads to the church, containing, in the apse, the marble monument, by Petitot, to Louis Bonaparte, ex-King of Holland (1778-1846; died at Leghorn). In the crypt are the tombs of Charles Bonaparte, father of Napoleon I., and those of Louis Bonaparte and two of his sons. At the end of the Grande-Rue, to the right of the church, is a square, whence a street diverges on the left to the monument of the last *Prince de Condé*, a column surmounted by a cross and adorned with two angels.

13 M. *Taverny* (4519 inhab.), to the left, at the foot and on the slope of a hill adjoining the forest of Montmorency, commands a fine view. The handsome church, half-way up the hill, dates from the 13th and 15th centuries. Above the S. portal is a fine rose-window in the flamboyant style. The interior contains a Renaissance altar and wood-carvings (Martyrdom of St. Bartholomew). — 14¼ M. *Bessancourt*, with a church of the 13th and 15th centuries. — 15½ M. *Méry-sur-Oise*. The village is ½ M. from the station. The church of St-Denis is of the 15th cent.; the château has belonged to the Lamoignon family since 1798. Superb view of the valley. — 18 M. *Mériel*, on the left bank of the Oise.

The *Abbaye du Val*, 1 M. to the E., is reached by taking the road beyond the village, and then turning to the left. This Cistercian abbey, founded in 1125 and secularized in 1791, now contains a factory (visitors apply to the proprietor). The chief remains consist of a 12th cent. building, with two stories, containing the refectory and chapter-house, and one of the walks of the old cloisters.

The railway then crosses the Oise. — 18¾ M. *Valmondois*, junction of the Pontoise line (p. 387).

20½ M. **L'Isle-Adam** (Le Royal Conti, L. or D. à la carte; Hôtel La Métairie, in the town; Ecu-de-France, near the bridge, L. or D. 12 fr.), a pleasant little town of 4109 inhab., lies on the left bank of the Oise, which here forms two islands, and at the foot of the hills covered by the forest of L'Isle-Adam. It has a small château on the larger island, on the site of one built in 1069 and destroyed during the Revolution. Villiers de l'Isle-Adam, Grand Master of the Order of St. John of Jerusalem (1464-1534), and Villiers de l'Isle-Adam, the writer (1840-89), were scions of the family that held this castle. — The railway station is at *Parmain*, on the right bank, connected with the town by a bridge spanning the islets.

On reaching the left bank of the Oise, we may follow it to the left as far as the 'Plage' or beach with bathing-huts, which is frequented in summer. Continuing along the Grande-Rue, we pass near a fountain decorated with a bust of the landscape-painter Jules Dupré (1812-89), by Marqueste, and reach the church, a Renaissance edifice of the 16-17th cent., restored in the 19th. The pulpit was executed by a German artist in 1560. The choir-stalls date from the same period; the altarpiece in carved wood (15th cent.; in a chapel to the left) represents the Passion. — The fine avenue to the left, beyond the church, ascends to the forest, which affords many pleasant walks.

The valley now expands and ceases to be picturesque. — The church of (23 M.) *Champagne*, on the left, has a fine tower of the 13th century. — 25 M. *Persan-Beaumont*. Persan, on the left, is a manufacturing village.

Beaumont-sur-Oise (Hôtel des Quatre-Fils-Aymon, opposite the bridge), a small town with 4976 inhab., lies $^1/_2$ M. from the railway, on a hill on the left bank of the Oise. In the 10th and 11th cent. it had for territorial lords the Counts of Beaumont, but it was ceded to St. Louis, and afterwards became an appanage of the Condés. The interesting parish church, of the 13th cent., reached by a flight of steps, contains double aisles surmounted by galleries. The lateral tower was finished in the Renaissance style. Passing the church-tower, following the streets to the right, and turning again to the right at the Hôtel de Ville, we reach the Place du Château, adjoining which is part of the old wall of the château, with round towers at the corners.

From Beaumont to Creil, 13$^3/_4$ M. in $^1/_2$ hr., viâ *Bruyères-sur-Oise*, *Boran*, *Précy*, and *St-Leu-d'Esserent* (Gothic church of the 12th cent.). — *Creil*, see p. 401.

29. Chantilly. Senlis.

Visitors to Paris should on no account omit an excursion to Chantilly (on Thurs., Sat., or Sun. in summer, see p. 391), where they may wander through the château at their leisure, undisturbed by any official conductor, an advantage they do not enjoy at Fontainebleau.

Chemin de Fer du Nord (*Gare du Nord*), 25$^1/_2$ M., in 30-90 min. (fares 12 fr. 60, 8 fr. 25, 5 fr. 20 c.).

From Paris to (4$^1/_2$ M.) *St-Denis*, see p. 374. Beyond the Canal St-Denis (p. 375) lie the fort of the 'Double Couronne du Nord' and the fort de la Briche, on the right and left. — 7 M. *Pierrefitte-Stains*. — 9$^1/_4$ M. *Villiers-le-Bel-Gonesse*. *Villiers-le-Bel*, 2 M. to the N.W. of the station (tram), lies at the foot of the hill of Ecouen (p. 388). *Gonesse*, 2 M. to the S.E., was the birthplace of Philip Augustus (p. xix) and has a church of the 12-13th centuries.

From (12$^1/_2$ M.) *Goussainville*, with a 16th cent. Renaissance church attributed to Jean Bullant, an omnibus plies to *Mareil-en-*

France, 4½ M. to the N.W., with the old château of the Dukes of Gesvres; it passes (2½ M.) *Fontenay-en-Parisis*, with a church of the 12-13th centuries. — 15 M. *Louvres* has a 16th cent. church. — 18¾ M. *Survilliers*.

An omnibus plies hence to **Mortefontaine** (Hôtel de la Providence), a village 4½ M. to the E., with a château and fine park which once belonged to Joseph Bonaparte, ex-King of Spain (1768-1844). Mortefontaine is 6¼ M. to the W. of Ermenonville (p. 404).

The train now enters the *Forest of Coye*. — 22½ M. *Orry-Coye*, station for *Orry-la-Ville*, 1¼ M. to the S.E., and for *Coye*, 1¾ M. to the N.W. From the station we may walk through the wood to (15-20 min.) the Etang de la Reine-Blanche (p. 398; comp. the Map, p. 397), and thence to Chantilly.

The train crosses the valley of the *Thève* by a handsome stone viaduct, 128 ft. high, commanding a fine view. To the right are the Etang and the Château de la Reine-Blanche. Farther on the train enters the forest of Chantilly (p. 398). — 25½ M. *Chantilly*. There is a special station for race-trains.

CHANTILLY.

Hotels (all with restaurants). **Hôtel du Grand-Condé*, first-class, Av. de la Gare, adjoining the racecourse, 100 R. with bath-room from 36, P. from 65 fr. — **Hôtel du Parc*, Av. de la Gare, opposite the Grand-Condé, R. from 14, L. or D. 11, P. from 35 fr.; *Manor House*, Av. du Bouteiller, corner of Rue du Connétable, R. from 20, L. or D. 18, P. from 45 fr.; *Hôtel d'Angleterre*, Place de l'Hospice-Condé, corner of Rue de Paris, 20 R. from 12, L. or D. 10, P. from 25 fr.; *Noguez's Family Hotel*, 10 Av. de la Gare, R. from 12, L. or D. 10, P. 32 fr.; *Modern*, R. from 12, L. or D. 10 fr., *Hôtel du Nord*, R. from 12, L. or D. 12, both opposite the station.

Cabs. To the town 3 fr., to the château 6 fr. For a 2 hrs.' drive in the forest, 35 fr. and gratuity. — Motor-Cabs (with taximeters) 2 fr. per km.

Post Office, Rue du Connétable, next the Hôtel de Ville. — Information Bureau (Syndicat d'Initiative), at the octroi in the Av. de la Gare.

English Church *(St. Peter's)*, Rue des Cascades, corner of Av. du Bouteiller, near the Hôtel de Ville; services at 10.30 a.m. and 8 p.m. — Wesleyan Chapel, Av. de la Gare.

Golf Course, 2 M. from the town (see p. 399; cab from Chantilly station 8 fr., Sun. 10 fr.). Green-fees: per day 20 fr. (Sat. 40 fr., Sun. and holidays 60 fr.).

Admission to the Château and Park (both closed on race-days). — The château *(Musée Condé)* is open between 1 and 5 p.m. on Sun., Thurs., & holidays (free) and Sat. (2 fr.), from April 15th till Oct. 14th. In winter intending visitors should apply by letter to the 'conservateur' (comp. p. 57). Brief guide ('itinéraire') 3 fr.; catalogue of the pictures 3 fr. (illustrated 10 and 12 fr.); 'Les Fouquet de Chantilly' (p. 395), by Henry Martin (illus.; 8 fr.). — The *Park* is open all the year round on the same days, 1-5.30 in summer, 1 to 4 or 5 in winter.

Chantilly (pop. 5539) was famous, especially in the 17th and 18th cent., as the residence of the Condés, and is now widely known for its important race-meetings, which are held at the beginning of June and Sept. (p. 37). It is the Newmarket of France and contains large establishments for the training of race-horses, in connection with which a considerable English colony of jockeys and

stable-lads has settled in the town. The town was occupied by the Germans for a few days at the beginning of Sept. 1914, and it was Marshal Joffre's headquarters until the end of 1916.

The best way from the station to ($1^1/_4$ M.) the château is by the Avenue de l'Aigle (comp. Map, p. 397), which is reached by following the railway-line to the right and bearing to the left after crossing the main road to Paris. The Av. de l'Aigle passes behind the stands of the racecourse, which presents a busy scene in the morning when the horses are being exercised.

A broad moat containing ducks and ancient carp separates the racecourse from the castle-grounds, which we enter through a handsome iron gate. The long building on the right is the *Château d'Enghien*, built in 1770 to accommodate the numerous guests of the Condés. In front is the equestrian statue of Anne de Montmorency (p. 397). On the left rises the —

****Château de Chantilly**, consisting of two main divisions: the *Châtelet* or *Capitainerie*, built about 1560, probably by Jean Bullant, for the Constable Anne de Montmorency, and the *Grand Château*, built in 1876-81 on the site of the château destroyed during the Revolution. The modern edifice, which harmonizes admirably with the older and smaller building, was designed by Honoré Daumet for Prince Henri d'Orléans, Duc d'Aumale (1822-97), the fourth son of Louis Philippe, and heir to the last of the Condés. Under its roof the duke gathered the art-treasures and heirlooms of his family and the valuable collections of paintings, sculptures, furniture, and antiquities which he had amassed during fifty years, presenting in 1886 the building and its contents to the Institut de France, although he retained the use of it until his death. The *Musée Condé*, as it is now called, is one of the greatest objects of interest in the environs of Paris. — Curator, Gustave Macon.

The mediæval castle of Chantilly, founded in the 9th cent., belonged to the lords of Senlis until the middle of the 14th century. Rebuilt in 1386-93 by the D'Orgemonts, it came by inheritance to the Montmorency family (pp. 381, 382) in 1484. The *Constable Anne de Montmorency* (1492-1567), who shared the campaigns and the artistic tastes of Francis I., employed the elder Pierre Chambiges to alter and embellish the château, to which the Châtelet (see above) was afterwards added. Duke Henri of Montmorency, Anne's grandson, was executed in 1632 for his connection with the rebellious Duke Gaston of Orleans, and his possessions passed to his brother-in-law, Prince Henri II. of Bourbon-Condé (p. 397). Under *Louis II. of Condé* (1621-86), known as the 'Grand Condé' for his warlike exploits in Alsace, the Netherlands, and S. Germany, Chantilly became the scene of magnificent fêtes, which were suspended by the banishment of Condé in 1654 for his complicity in the wars of the Fronde, only to be renewed with fresh splendour after his return in 1660. Mme. de Sévigné describes (in her 95th letter) the gorgeous reception given here to Louis XIV. in 1671; and relates the suicide of Vatel, the prince's 'maître d'hôtel', because the fish failed to arrive in time for the royal banquet. Embellished by Mansart and surrounded by a park laid out by Le Nôtre in 1663, Chantilly at that time rivalled the most sumptuous royal palaces, while Racine, Molière, La Fontaine, Fénelon, and Boileau were amongst its most frequent

Château
de
CHANTILLY
1:1200
Mètres
Pont de la Volière
Tour du Trésor
Galerie de Psyché
Tribune
Parterre de la Volière
Galerie de Peinture
Tour Senlis
Galerie d'Oiseaux
Galerie des Cerfs
Cour d'Honneur
Péristyle
Bibliothèque
Cour du Châtelet
Galerie du Prince
Chapelle
Pont-levis
Tour de la Chapelle
Tour du Connétable
Statue du Connétable
Porte de la Herse
N
S
1 Grand Vestibule
2 Rotonde
3 Vestibule du Musée
4 Galerie du Logis
5 Petite Galerie du logis
6 Vestibule du Logis
7 Salle de la Smalah
8 Salle de la Minerve
9 Cabinet des Antiques
10 Cabinet du Giotto
11 Salle Isabelle
12 Salon d'Orléans
13 Salle Caroline
14 Salon d'Ivoire
15 Sanctuaire
16 Cabinet des Gemmes
17 Antichambre
18 Salle des Gardes
19 Chambre
20 Grand Cabinet
21 Salon des Singes
22 Grand Escalier
23 Galerie de la Chapelle
24 Salon de Musique
Grille d'honneur
Wagner & Debes Leipz.

guests. Of the buildings planned by *Louis Henri of Bourbon-Condé* (1692-1740), minister of Louis XV., only the stables (p. 398) were completed. The Château d'Enghien (p. 392) dates from the time of his son *Louis Joseph* (1736-1818). During the Revolution the Grand Château was completely destroyed. The last of the Condés died in 1830 (see p. 389).

The *Porte de la Herse*, with its portcullis, admits us to the *Cour d'Honneur*. Opposite is the *Peristyle*, the entrance to the building. (Sticks and umbrellas must be left.) Catalogues, see p. 391. — To the left of the Grand Vestibule (Pl. 1) is the staircase (p. 397); in front is the Châtelet (p. 396). — We ascend the steps on the right to the —

Grand Château. Galerie des Cerfs, or dining hall, decorated with antlers and eight *Gobelins tapestries of the 17th cent., after *Van Orley* ('Chasses de Maximilien', comp. p. 229). Above the fire-place and the doors, St. Hubert, Venus, and Diana, all by *Baudry*.

Picture Gallery, to the right. To the right and left of the door: Stag-hunt, by *Barye*, Boar-hunt, by *Mène* (bronzes), and two paintings by *Poussin*, 302. Landscape with nymphs, 298. Infancy of Bacchus. — On the right: 531. *Rosa Bonheur*, Pyrenean shepherd; *515. *Meissonier*, Cuirassiers of 1805; above, *545. *A. de Neuville*, Skirmish on a railway, 1870; *528. *Fromentin*, Hawking in the Sahara; above, 375. *Nattier*, Mlle. de Clermont (p. 397) at the mineral springs of Chantilly; 438. *Horace Vernet*, The parley; 428. *Gros*, Bonaparte in the plague-hospital at Jaffa (1799; sketch for the picture in the Louvre, p. 150, No. 388); *Decamps*, 476. Turkish children at a well, 474. Turkish guards on the road to Smyrna; *456. *Delacroix*, The Foscari; above, 426. *Gérard*, The three generations; *Philippe de Champaigne*, 309. Mazarin, 308. Richelieu; 448. *Corot*, Open-air concert; 395. *Drouais*, Marie Antoinette; 145. *Sir Joshua Reynolds*, Philippe-Egalité, Duke of Orleans, father of Louis Philippe; 332. *Largillière*, Portrait; in the corner, 383. *Lancret*, Luncheon-party ('Déjeuner de jambon'). — Rotunda and adjoining rooms, see below. — On the opposite wall, as we return: 366 (in the corner), *De Troy*, Luncheon-party ('Déjeuner d'huîtres'); 9. *Sienese School* (15th cent.), Dancing angels; *32. *Titian*, Ecce Homo; above, 17. *Francia*, Annunciation; farther on, *59. *Scipione Gaetano (Pulzone)*, Portrait; 305. *Poussin*, Massacre of the Innocents; 40. *Penni*, Madonna di Loreto (after a lost original by Raphael); above, *35. *Palma Vecchio*, Madonna with SS. Peter and Jerome (1500); 301. *Poussin*, Landscape with Numa Pompilius and the nymph Egeria. — In the centre is a marble bust of the Duc d'Aumale.

At the end of the picture-gallery is the Rotunda (Pl. 2), in the *Tour Senlis*. The floor is paved with mosaic from Herculaneum. The ceiling-painting, the last work of *Baudry*, represents the Rape of Psyche. *Marble statue of St. Joan of Arc at Domremy, a famous work by *Chapu*. The walls are hung with pastels, water-colours,

miniatures, and drawings by *Meissonier*, *Decamps*, *Marilhat*, *Delacroix*, *Van Ostade*, *Watteau*, *Rembrandt*, and *Ruisdael*. 102. Otho the Great (Rhenish miniature, 10th cent.). — We return to the picture-gallery and enter on the left the —

Vestibule du Musée (Pl. 3), containing a large bronze Japanese vase. — Galerie du Logis (Pl. 4). Portrait-drawings, chiefly of the 16th cent., including specimens of *Lagneau*, *Dumonstier*, and *Nanteuil*. — The Petite Galerie du Logis (Pl. 5), parallel with the last, also contains drawings (by *Rigaud*, *Oudry*, *Vanloo*, *Greuze*, *Isabey*, *J. B. Huet*, and *Guérin*), besides ivory-carvings and coins. — Vestibule du Logis (Pl. 6). Drawings by *Perugino*, *Tiepolo*, *Leonardo da Vinci* (alleged cartoon for the Mona Lisa, p. 129), *Raphael* (Monk), and *Giulio Romano;* 40a. Ascribed to *Raphael*, Three fragments from the cartoon of Christ's charge to St. Peter, now at the Victoria and Albert Museum in London.

Salle de la Smalah (Pl. 7; comp. p. 350), to the left. Drawings and water-colours of scenes from the life of the Duc d'Aumale; left of the exit, 551. *Detaille*, Mounted grenadiers at Eylau in 1807.

Salle de la Minerve (Pl. 8), in the *Tour du Connétable*. Central glass-case: Fine vase from Nola; Tanagra figurines (p. 161); Greek coins and bronzes (*Minerva, discovered at Besançon, Dancing satyr, Jupiter). Above, six panels with Cupids, by *Baudry*. Drawings by **Prud'hon* (frieze of the Seasons), etc.

Cabinet des Antiques (Pl. 9). Three large Greek bronze vases; articles found at Pompeii. On the left of the entrance, 157. *Sir Thomas Lawrence*, Francis I. of Austria. — Cabinet du Giotto (Pl. 10). Small Italian paintings, including: 14 (opposite the window), *Rosselli*, Madonna; 1 (left of the exit), *Giotto*, Death of the Virgin. — Salle Isabelle (Pl. 11). To the left: 506. *Rousseau*, Landscape; 457. *Delacroix*, Moorish guards; 140. *W. van de Velde the Younger*, Sea-piece; 434. *Ingres*, Paolo and Francesca; 473. *Decamps*, Turkish landscape; 503. *J. Dupré*, Port St-Nicholas (Paris); 533. *Gérôme*, Duel after the masked ball; 424. *Boilly*, Draught-players at the Café Lamblin (c. 1820); 514. *Meissonier*, Dragoon of the time of Louis XV.; 480. *Decamps*, Don Quixote; 138. *J. van Ruisdael*, Dunes at Scheveningen; above, 443. *Léopold Robert*, Neapolitan woman amid the ruins of her house; *Decamps*, 482. Child and sheep, 478. Turkish school; 519. *Daubigny*, Château of St-Cloud.

The Salon d'Orléans (Pl. 12) contains a collection of drawings and engravings in portfolios, including about 600 portraits of the 16th cent., 480 drawings by *Carmontelle* (1717-1806), and 600 drawings by *Raffet*. On the walls: 521. *Jalabert*, Marie Amélie, wife of Louis Philippe; 552. *Bonnat*, Duc d'Aumale (1880); 454. *Mlle. Cognict*, Adelaide of Orleans, sister of Louis Philippe; several Italian paintings.

Salle Caroline (Pl. 13), chiefly portraits of the Orleans and Condé families, by *Largillière* (331. Elizabeth Charlotte, Princess Palatine), *Mignard*, and *Nattier*. Also 136. *Van Everdingen*, Tempest on the Zuider Zee; small works by *Watteau*, *Greuze*, and *Duplessis*.

Cabinet Clouet (Pl. 14). 114. *Aldegrever* (?), Self-portrait; 130 *Teniers*, The Grand Condé; 122. *Pourbus the Younger*, Henri IV.; 49. *Primaticcio*, Henri II.; 119-121. Portraits by *Mierevelt;* 404, 403, 402. Female portraits by *Mme. Vigée-Lebrun;* 113. *Bartholomaeus Bruyn*, Katharina von Bora (Luther's wife). — We pass through the door on the right of Room 13, cross the Vestibule du Musée and the picture-gallery, and enter the —

Galerie de l'Syché. At the entrance, on the right, wax bust of Henri IV., by *G. Dupré* (1610). Forty-four *Stained-glass windows (grisaille), illustrating the story of Cupid and Psyche, from the 'Golden Ass' of Apuleius, executed in 1541-42 after cartoons of the *School of Raphael* (by Michiel Coxie?), for the Château d'Ecouen (p. 388). On the opposite wall are portrait-drawings of the 16-17th cent., mostly by *Clouet*, and drawings by *Van Dyck*, *Raphael*, and *Giulio Romano*. Also a copy of *Michael Angelo's* Last Judgment.

The *Sanctuario (Pl. 15), a small room to the left, lighted from above, contains the gems of the collection. Opposite the entrance, from left to right, **39. *Raphael*, 'Madonna of the Orleans family', in admirable preservation (c. 1507); *19. *Filippino Lippi*, Esther and Ahasuerus, a panel from a marriage-chest; *38. *Raphael*, The Three Graces (c. 1500), a small work, purchased for 625,000 fr. in 1885; **201-240. *Jean Fouquet*, Forty miniatures from a book of hours, painted in 1452-60 for Estienne Chevalier, treasurer of France under Charles VII. (comp. pp. xxxix, 140).

Cabinet des Gemmes (Pl. 16), in the *Tour du Trésor*, at the end of the Galerie de Psyché. The glass-cases contain enamels, miniatures, porcelain and glass, goldsmiths' work, jewellery, weapons, and historical relics. Case LXV, to the left of the end-window: Cross from Bâle (15th cent.); monstrance from Braga, in Portugal (16th cent.); bowl by *Léonard Limousin;* five plates by *Pierre Courteys*. Table-case at the end: *Rose diamond, known as the 'Grand Condé'; Abd-el-Kader's dagger, etc. — To the right we enter the —

*Tribune. On the ceiling are views of the various seats of the Duc d'Aumale. Paintings, beginning on the left: 158. *Samuel William Reynolds* (d. 1835), Sèvres Bridge; *146. *Sir Joshua Reynolds*, Countess Waldegrave and her daughter; 450. *P. Delaroche*, Assassination of the Duke of Guise; *445. *Ary Scheffer*, Talleyrand (1828). — 455. *Delacroix*, Sketch for the painting of the Crusaders (at the Louvre, p. 145, No. 213); above, 310. *Philippe*

de Champaigne, Abbess Angélique Arnaud (p. 324); 300. *Poussin*, Theseus finding his father's sword; above, 125. *Van Dyck*, Gaston de France, Duke of Orleans (early copy); 369. *Watteau*, Cupid disarmed; 314. *Mignard*, Cardinal Mazarin. — 24. *Luini*, Salvator Mundi; 36. *Mazzolino di Ferrara*, Ecce Homo; *107, *108. *Memling* (?), Virgin appearing to Jeanne de France and Crucifixion (diptych); *Fra Angelico*, 4. St. Mark, 5. St. Matthew; above, 15. *Perugino* (more probably *Lo Spagna*), Madonna between SS. Jerome and Peter; 3. *Lorenzo di Niccolò*, Coronation of the Virgin; *10. *Stefano di Giovanni*, surnamed *Sassetta*, Mystic marriage of St. Francis of Assisi. — *13. *Piero di Cosimo* (labelled Pollaiuolo), Simonetta Vespucci; 20. *Botticelli* or *Filippino Lippi*, Madonna and child; 104. *Flemish School* (J. van Eyck?) Man and woman; 11. *Filippo Lippi*, Madonna and saints; 106. *Flemish School* (15th cent.; Dierick Bouts?), Translation of the shrine of St. Perpetua to the church of Bouvignes (1466); above, 16. *Botticelli*, Autumn; *105. *Flemish School* (15th cent.; Memling?), Anthony of Burgundy, 'Le Grand Bâtard', half-brother of Charles the Bold. — *313. *Mignard*, Molière; *Ingres*, 430. Self-portrait, 432. Antiochus and Stratonice, 433. Venus Anadyomene, 431. Mme. Devaucay; 425. *Gérard*, Bonaparte as First Consul. — 112. *Holbein* (?), Bugenhagen, the Reformer (1485-1558); portraits by *François Clouet*, *Corneille de Lyon*, etc. — We now return viâ the Galerie des Cerfs to the Grand Vestibule, and turn to the right to enter the —

Châtelet, or *Appartement de M. le Prince.* — Antechamber (Pl. 17). 378, 379. Hunting-scenes, by *Oudry;* 380, 381. Hounds, by *Desportes;* 147. Boar-hunt, by *Hackert.* On the left, a cabinet with a mineralogical collection presented in 1774 by Gustavus III. of Sweden; Chinese and French porcelain; Chantilly ware. — Salle des Gardes (Pl. 18). On the entrance-wall, *Van Dyck*, *126. Count Henry of Berg, *127. Princess Marie of Brabant; on the left, 132. *Justus van Egmont*, The Grand Condé; four *Portraits in enamel by *Léonard Limousin.* Over the fire-place, Rape of Europa, a mosaic from Herculaneum. The furniture in this and several of the other rooms is upholstered in *Beauvais tapestry. — Bedroom (Pl. 19), with decorative paintings by *Christophe Huet* and *Rebell;* *Commode by *Riesener*, with bronze mounts by *Hervieux* (companion-piece to the Louis XV. bureau in the Louvre, p. 153). — Grand Cabinet (Pl. 20). *Louis XVI. furniture. — Salon des Singes (Pl. 21), so called from the paintings of apes attired in fashionable costumes of the 18th cent., attributed to *Christophe Huet.*

Galerie du Prince. 351-363. Paintings by *Sauveur Lecomte*, illustrating the battles of the Grand Condé (1686-92). Above the fire-place, a trophy of arms, with a portrait (No. 307; by *Stella*) and a medallion (by *Coyzevox*) of the prince (1686). The banner was taken at Rocroi (1643) and is the oldest military trophy in

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France. Statuettes, busts, etc. — Salon de Musique (Pl. 24). Table of tortoise-shell inlaid with brass, and a fine cabinet by *Boulle.* — We return to the antechamber (Pl. 17), and enter (on the right) the —

Library, a gallery containing 13,000 volumes. The most interesting MSS. are in Case XVI: near the middle, Breviary of Queen Jeanne d'Evreux, wife of Charles le Bel (c. 1330); below, *'Les Très Riches Heures du Duc de Berry', with superb miniatures by *Pol de Limbourg* and his brothers (1415; p. xxxix), and Psalter of St. Louis (1214); also fine bindings. On the chimney-piece is a terracotta bust of the Grand Condé, by *Coyzevox.*

To the S. of the Grand Vestibule (p. 393) is the Grand Staircase (Pl. 22), descending to the ground-floor, which is not shown. Iron and brass balustrade, of admirable workmanship, by the brothers *Moreau;* two Gobelins tapestries (Jason and the bull, after *De Troy,* and a Pastoral, after *Boucher*); four lamp-holders by *Chapu.* The ceiling-painting, representing Hope, is by *Maillart.* — Galerie de la Chapelle (Pl. 23). On the right, two antique chasubles and two dalmatics; to the left, drawings by *Dürer* (Annunciation) and *Domenichino* (Flight into Egypt), and cartoons by *Sebastiano del Piombo* (Head of Christ) and *Raphael* (Madonna).

The *Chapel, a tasteful structure in the Renaissance style, with marquetry panelling of 1548, contains an altar by *Jean Bullant* and *Jean Goujon,* brought from the Château d'Ecouen (p. 388), and adorned with a marble relief of Abraham's sacrifice. The fine stained glass (1544), representing the family of the Constable Anne, was likewise brought from Ecouen. In the apse (Tour de la Chapelle) is the mausoleum of Henri II. de Condé, father of the Grand Condé, by *J. Sarazin,* with four bronze statues and bas-reliefs (1662); at the back is a cippus containing the hearts of several princes of Condé.

The *Park (adm., see p. 391) was laid out for the most part by Le Nôtre, who began the work in 1663, and was soon afterwards chosen to design the gardens of Versailles in the same style. The terrace is adorned with a bronze equestrian statue of the *Constable Anne de Montmorency* (p. 392), by Paul Dubois (1886), surrounded by groups of stags and dogs, by Cain.

To the E. of the terrace we enter the 'Parc de Silvie', with its numerous shady avenues affording beautiful vistas. In about 8 min. from the terrace (guide-boards) we reach the charming little *Maison de Silvie,* a 17th cent. hunting-lodge hidden among trees, which contains portraits, tapestries, furniture, hunting-scenes, etc.; also two paintings by L. O. Merson.

The poet Théophile de Viau (1590-1626), condemned to death in 1623 for his 'Parnasse Satirique', was concealed here by Marie Félice des Ursins, Duchess of Montmorency, whom he afterwards celebrated in his verses under the name of 'Silvie'. The house was also the scene of the romantic love-affair of Mlle. de Clermont, sister of Duke Louis Henri, and the Comte de Melun, who was killed by a stag while hunting in 1724.

Thence we proceed in a N. direction, crossing the Canal des Morfondus, to (about 8 min.) the *Hamlet*, resembling that of the Petit-Trianon (p. 364); towards the end of the 18th cent. this was the scene of many 'fêtes champêtres'. — The park beyond the Canal de la Manche, containing the little châteaux of *La Nonette* and *St-Firmin*, and also the '*Vertugadin*' (lawn in shape of amphitheatre), is closed to the public.

We follow the S. bank of the Canal des Morfondus to the central part of the park, and soon reach a circular basin around which are some fine statues: Bacchus and Hebe, by Deseine; Pluto and Proserpine, by Chapu; Molière and Le Nôtre, by Tony-Noël; La Bruyère, by Thomas; Bossuet, by Guillaume; the Grand Condé, by Coyzevox.

Le Nôtre's park originally included on the W. a part of the town of Chantilly. About 1820 an *English Garden* was laid out here, including a Temple of Venus, an Island of Love, and other conceits of the second half of the 18th century. In this direction is the *Tennis Court* (Jeu de Paume; 1757), which contains a considerable number of paintings, drawings and sculptures; carpets; state carriages; flags and military souvenirs; uniforms; harness; Abd-el-Kader's tent (comp. pp. 350, 351); two leaden dogs brought from Orleans House at Twickenham and referred to by Pope in his poem 'The Alley'; and other curiosities. — After 3 p.m. visitors may quit the park by the adjoining gate.

Just outside is the *Porte St-Denis*, an unfinished gateway, through which we enter the Rue du Connétable, the main street of the town. Here, to the left, are the *Church* (1687-90) and the extensive **Stables* of the Condés, built in 1719-36 by Jean Aubert, with accommodation for 260 horses. A bronze equestrian statue of the *Duc d'Aumale*, by J. L. Gérôme, was erected in 1899 to the W. of the stables. The reliefs on the pedestal represent the Submission of Abd-el-Kader (1847) and the Capture of the Smalah (1843; pp. 350, 351).

A pretty view of the park with the château in the background is obtained from the Senlis road, about $^2/_3$ M. from the church of Chantilly. We take the road to the N. opposite the church, turn to the right beyond the Canal de la Manche, and proceed to the E., between the houses of *Vineuil* (railway station, p. 399) and the N. wall of the park, to a point above the Vertugadin.

The **Forest of Chantilly** (about 6050 acres; sign-posts) is well kept, but occupies for the most part a flat site, and the thick layer of sand which, in the interests of the horse-trainers, covers most of the roads and paths renders walking disagreeable. The paved Route de Louvres and another road to the left at the lion lead in about 1 hr. from the château to the *Carrefour de la Table*, an open space where twelve roads meet, with a large stone table in the centre. — The *Etang de la Reine-Blanche*, or *de Comelle*, is a long sheet of water, fed by the Thève, a small tributary of the

Baluge
Chamant
SENLIS
Mont L'Evêque
1 : 100.000
SENLIS
1 : 12.500
Mètres
1 Ancien Evêché E2
Musée d'Antiquités)
2 Ancien Hôtel-Dieu D2
3 Bibliothèque E2
4 Hôtel du Flamand D3
5 - du Rouberyer D3
6 - du Petit-Chapeau D2
7 - des Trois Pots D2
8 Prieuré St Maurice D2
Enceinte Gallo-Romaine
Arènes
Cimetière
Gare
Bellun
Faubg St Martin
Abattoir
Théâtre
Rue Guynemer
Rue de Meaux
Rue de Crépy
Rue de Compiègne
Rue de Paris
Rue de Beauvais
Rue de Reims
Rue de Soissons
Rue de Villers-Cotterets
Rue de Pontarmé
Rue de Chantilly
Rue de Creil
Rue de Mortefontaine
Rue de Verberie
Rue de Senlis
Rue de Chaumont
Rue de Clermont
Rue de Pont-Sarrasin
Rue de Nanteuil
Rue de Montmorency
Rue de Pont-Point
Rue de Pont-Pierre
Rue de Pont-Bois
Rue de Pont-Neuf
Rue de Pont-Vieux
Rue de Pont-Levis
Rue de Pont-Canal
Rue de Pont-Rouge
Rue de Pont-Blanc
Rue de Pont-Noir
Rue de Pont-Jaune
Rue de Pont-Vert
Rue de Pont-Bleu
Rue de Pont-Gris
Rue de Pont-Brun
Rue de Pont-Violet
Rue de Pont-Orange
Rue de Pont-Rose
Rue de Pont-Lilas
Rue de Pont-Marron
Rue de Pont-Ocre
Rue de Pont-Sable
Rue de Pont-Terre
Rue de Pont-Eau
Rue de Pont-Air
Rue de Pont-Feu
Rue de Pont-Glace
Rue de Pont-Neige
Rue de Pont-Pluie
Rue de Pont-Vent
Rue de Pont-Nuage
Rue de Pont-Soleil
Rue de Pont-Lune
Rue de Pont-Etoile
Rue de Pont-Comète
Rue de Pont-Planète
Rue de Pont-Satellite
Rue de Pont-Météore
Rue de Pont-Astéroïde
Rue de Pont-Galaxie
Rue de Pont-Univers
Rue de Pont-Infini
Rue de Pont-Eternité
Rue de Pont-Néant
Rue de Pont-Vide
Rue de Pont-Plein
Rue de Pont-Demi
Rue de Pont-Quart
Rue de Pont-Huitième
Rue de Pont-Seizième
Rue de Pont-Trente-Deuxième
Rue de Pont-Soixante-Quatrième
Rue de Pont-Cent-Vingt-Huitième
Rue de Pont-Deux-Cent-Cinquante-Sixième
Rue de Pont-Cinq-Cent-Douzième
Rue de Pont-Mille-Vingt-Quatrième
Rue de Pont-Deux-Mille-Quarante-Huitième
Rue de Pont-Quatre-Mille-Quatre-Vingt-Seizième
Rue de Pont-Huit-Mille-Cent-Quatre-Vingt-Douzième
Rue de Pont-Seize-Mille-Trois-Cent-Soixante-Quatrième
Rue de Pont-Trente-Deux-Mille-Sept-Cent-Vingt-Huitième
Rue de Pont-Soixante-Quatre-Mille-Cinq-Cent-Cinquante-Sixième
Rue de Pont-Cent-Vingt-Huit-Mille-Neuf-Cent-Douzième
Rue de Pont-Deux-Cent-Cinquante-Six-Mille-Huit-Cent-Vingt-Quatrième
Rue de Pont-Cinq-Cent-Douze-Mille-Six-Cent-Quarante-Huitième
Rue de Pont-Mille-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seizième
Rue de Pont-Deux-Mille-Quarante-Huit-Mille-Quatre-Cent-Douzième
Rue de Pont-Quatre-Mille-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatrième
Rue de Pont-Huit-Mille-Cent-Quatre-Vingt-Douze-Mille-Six-Cent-Quarante-Huitième
Rue de Pont-Seize-Mille-Trois-Cent-Soixante-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seizième
Rue de Pont-Trente-Deux-Mille-Sept-Cent-Vingt-Huit-Mille-Quatre-Cent-Douzième
Rue de Pont-Soixante-Quatre-Mille-Cinq-Cent-Cinquante-Six-Mille-Huit-Cent-Vingt-Quatrième
Rue de Pont-Cent-Vingt-Huit-Mille-Neuf-Cent-Douze-Mille-Six-Cent-Quarante-Huitième
Rue de Pont-Deux-Cent-Cinquante-Six-Mille-Huit-Cent-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seizième
Rue de Pont-Cinq-Cent-Douze-Mille-Six-Cent-Quarante-Huit-Mille-Quatre-Cent-Douzième
Rue de Pont-Mille-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatrième
Rue de Pont-Deux-Mille-Quarante-Huit-Mille-Quatre-Cent-Douze-Mille-Six-Cent-Quarante-Huitième
Rue de Pont-Quatre-Mille-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seizième
Rue de Pont-Huit-Mille-Cent-Quatre-Vingt-Douze-Mille-Six-Cent-Quarante-Huit-Mille-Quatre-Cent-Douzième
Rue de Pont-Seize-Mille-Trois-Cent-Soixante-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatrième
Rue de Pont-Trente-Deux-Mille-Sept-Cent-Vingt-Huit-Mille-Quatre-Cent-Douze-Mille-Six-Cent-Quarante-Huitième
Rue de Pont-Soixante-Quatre-Mille-Cinq-Cent-Cinquante-Six-Mille-Huit-Cent-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seizième
Rue de Pont-Cent-Vingt-Huit-Mille-Neuf-Cent-Douze-Mille-Six-Cent-Quarante-Huit-Mille-Quatre-Cent-Douzième
Rue de Pont-Deux-Cent-Cinquante-Six-Mille-Huit-Cent-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatrième
Rue de Pont-Cinq-Cent-Douze-Mille-Six-Cent-Quarante-Huit-Mille-Quatre-Cent-Douze-Mille-Six-Cent-Quarante-Huitième
Rue de Pont-Mille-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seizième
Rue de Pont-Deux-Mille-Quarante-Huit-Mille-Quatre-Cent-Douze-Mille-Six-Cent-Quarante-Huit-Mille-Quatre-Cent-Douzième
Rue de Pont-Quatre-Mille-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatrième
Rue de Pont-Huit-Mille-Cent-Quatre-Vingt-Douze-Mille-Six-Cent-Quarante-Huit-Mille-Quatre-Cent-Douze-Mille-Six-Cent-Quarante-Huitième
Rue de Pont-Seize-Mille-Trois-Cent-Soixante-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seizième
Rue de Pont-Trente-Deux-Mille-Sept-Cent-Vingt-Huit-Mille-Quatre-Cent-Douze-Mille-Six-Cent-Quarante-Huit-Mille-Quatre-Cent-Douzième
Rue de Pont-Soixante-Quatre-Mille-Cinq-Cent-Cinquante-Six-Mille-Huit-Cent-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatrième
Rue de Pont-Cent-Vingt-Huit-Mille-Neuf-Cent-Douze-Mille-Six-Cent-Quarante-Huit-Mille-Quatre-Cent-Douze-Mille-Six-Cent-Quarante-Huitième
Rue de Pont-Deux-Cent-Cinquante-Six-Mille-Huit-Cent-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seize-Mille-Huit-Cent-Vingt-Quatre-Mille-Deux-Cent-Quatre-Vingt-Seiz

Oise, lying between the Forest of Chantilly and the Forest of Coye (p. 391). Near the lower end is the *Château de la Reine-Blanche*, a small Gothic hunting-lodge built in 1826 on the site of an ancient château once occupied by Queen Blanche, mother of St. Louis. A little farther on is the large railway-viaduct (p. 391). Near it is the station of *Orry-Coye* (p. 391), where we may join the railway to Paris; but the fast trains do not stop there.

Visitors who are able to spare more than one day for the Chantilly excursion should visit Senlis and Crépy-en-Valois on the return-journey to Paris.

From Chantilly to Crépy-en-Valois, $22^1/_2$ M., railway in $1^1/_4$-$1^1/_2$ hr. (fares 11 fr. 5, 7 fr. 25, 4 fr. 55 c.). — As the train leaves Chantilly, it crosses the valley of the *Nonette* by a viaduct, 485 yds. long and 72 ft. high. — $1^3/_4$ M. *St-Maximin;* 3 M. *Vineuil* (p. 398). Between these two stations is the Chantilly Golf Course (special station). — $4^1/_2$ M. *St-Firmin*, where the Abbé Prévost, author of 'Manon Lescaut', died in 1763.

8 M. **Senlis.** — Hotels. *Hôtel du Grand-Cerf* (Pl. a; E, 3), 47 Rue de la République, 40 beds, R. from 12, L. & D. 12 or 15 fr.; *Hôtel des Arènes* (Pl. c; C, 2), 30 Rue de Beauvais, L. or D. 11 fr.; *Hôtel du Nord*, 66 Rue de la République, L. or D. 9 fr. — Post Office (Pl. E, 2), 1 Rue Bellon. — Information Bureau *(Syndicat d'Initiative)*, 1 Av. du Maréchal-Foch (Pl. F, 2).

Senlis (249 ft.; pop. 6472) is an ancient little town on the right bank of the Nonette. In the Gallo-Roman period it was the chief town of the *Silvanectes*. The bishopric of Senlis was founded in the 3rd cent. by St. Rieul and suppressed at the time of the Revolution, in 1790. Archæologically Senlis is one of the most interesting towns near Paris. Senlis was occupied by the Germans on Sept. 2nd, 1914, after a short bombardment and remained in their possession for a few days.

The Avenue de la Gare (Pl. F, 2) leads to the former *Porte de Compiègne*, the starting-point of the broad Rue de la République, which runs through the centre of the town. We follow the Rue Bellon, on the right, then the Rue St-Pierre, and reach the old church of *St-Pierre* (Pl. E, 2), a fine building in the flamboyant Gothic style, now used as a market. It was founded in 1029; the choir is 13th cent., the façade dates from 1516; one of its towers is surmounted by a stone spire (1432), the other (1615) by a dome.

The Rue du Chancelier-Guérin, continuing the Rue Bellon, passes on the right the old *Bishop's Palace* (Pl. 1, E, 2; 13-16th cent.), now containing a collection of antiquities, and, on the left, the Place St-Frambourg, with the old collegiate church of *St-Frambourg* (Pl. E, 3), rebuilt in 1747-85 without aisles or transept, and now disused.

The *Cathedral (Pl. E, 2), in the Place Notre-Dame, at the end of the Rue du Chancelier-Guérin, is a handsome building of 1153-84, consecrated in 1191; the original portions recall the abbey-church

of St-Denis built by Suger (p. 376). The W. façade has three portals, that in the middle being adorned with sculptures. The S. tower is surmounted by a graceful pierced spire, 256 ft. in height, added about 1240. The transept, dating from the 13th cent., was altered in 1502-56 in the richest flamboyant style. In the interior, there are galleries over the aisles of the nave and choir. The apse-chapel is modern. At the end of the left aisle is a staircase leading to the chapter-house (end of 14th cent.).

From the Place du Parvis, the small square in front of the W. façade, the Rue de Villevert, leads to the N., and the Rue du Châtel to the S.W. In the latter are the *Hôtel des Trois-Pots* (Pl. 7, D, 2; beginning of 17th cent.), and, adjacent on the right, the entrance (No. 25; gratuity) to the ruins of the mediæval *Castle* and the Gallo-Roman *Town Walls*, which formed a circuit of 918 yds. They were formerly flanked by twenty-eight towers, of which sixteen still exist, mostly well-preserved. — The Rue du Châtel ends near the *Hôtel de Ville* (Pl. D, 3), a building of the end of the 15th century. In the Rue de Beauvais, a little to the W., is the former church of *St. Aignan*, now a theatre. — Outside the town, on the W. side, are the foundations of a Roman *Amphitheatre* ('Arènes'; Pl. B, 3). Key at the Hôtel des Arènes.

The Rue de Beauvais is continued, E. of the Hôtel de Ville, by the Rue de l'Apport-au-Pain, to the right of which is the Rue Ste-Geneviève (No. 6 is a 16th cent. house). The latter street leads back to the Rue de la République, and is continued beyond it by the Rue de Meaux, on the right of which is the *Musée* (Pl. E, 3), lodged in the old church of La Charité (1706). The Rue de Meaux ends at the *Porte de Meaux*, where we reach the mediæval ramparts, now transformed into a pleasant promenade. Close by is the *College of St-Vincent*, once a monastery, built in 1629 on the site of an 11th cent. abbey, of which the church, with its handsome belfry, formed a part.

In the French military cemetery (Pl. C, 1, 2) at Senlis are the graves of 131 British soldiers (1914-18). — Near Senlis are the ruins of the old *Abbaye de la Victoire* (2 M. to the S.E.), founded by Philip Augustus to commemorate the Battle of Bouvines (1214), and *Chamant* (1¼ M. to the N.E.), with an interesting church of the 12th and 15-16th cent. and the fine park of Le Plessis-Chamant. — About 6 M. to the S.E. lies the former Cistercian abbey of **Châalis**, on the road to Ermenonville (p. 404), with magnificent ruins of the 13th cent. and an old chapel containing frescoes ascribed to Primaticcio (1545). The château, built by Jean Aubert (d. 1741), was bequeathed by Mme. Nélie Jacquemart-André (p. 221) to the Institut de France. It contains mediæval, Renaissance, and 18th cent. works of art (French and Italian), including portraits by Largillière, Tocqué, and L. M. Vanloo, and busts by Houdon and Pajou. Admission (April 15th to Oct. 31st) on Sun. and Thurs. afternoons (1 fr.). Curator, Louis Gillet. Motor coaches from Senlis station to Châalis and Ermenonville (p. 404) c. 3½ hrs. there & back (12 fr.).

From (12½ M.) *Barbery* we may conveniently visit (1 M. to the right) the fine ruins of the *Château de Montépilloy* (12-13th cent.). — 16¾ M. *Auger-St-Vincent.* — 22½ M. *Crépy-en-Valois* (p. 405).

ARCHIVE

COMPIÈGNE
1:15 000
0 100 200 300 400
Mètres
Gare
Casernes
Porte Chapelle
Collège
Palais
Petit parc
Grand Parc
Jardin Fleuriste
Hôpital Général
Abattoir
N.D. de Bon Secours
St Germain
Cimetière de Clamart
Champ de Courses
Rond Royal
Oise
Théâtre
Hôtel de Ville
Tour Jeanne d'Arc
Marché
Pont
Ruelle
Vallée
Prison
Gendarmerie
Chap. anglicane
Ave de la Madeleine
Ave des Beaux-Monts
Ave des Sapins
Ave des Cascades
Ave de Choisy
Rue de la Porte Chapelle
Rue de Soissons
Rue de Clermont
Rue de Beauvais
Rue de Paris
Rue de Noyon
Rue de Mercières
Rue de Pierrefonds
Rue de Solférino
Rue de Bourgogne
Rue de Flandre
Rue de Normandie
Rue de Picardie
Rue de Guyenne
Rue de Bretagne
Rue de Compiègne
Rue de Royallieu
Rue de Senlis
Rue de Creil
Rue de Soissons
Rue de Noyon
Rue de Clermont
Rue de Beauvais
Rue de Paris
Rue de Mercières
Rue de Pierrefonds
Rue de Solférino
Rue de Bourgogne
Rue de Flandre
Rue de Normandie
Rue de Picardie
Rue de Guyenne
Rue de Bretagne
Rue de Compiègne
Rue de Royallieu
Rue de Senlis
Rue de Creil

30. Compiègne. Pierrefonds.

52 M. Railway in 1¼-2 hrs. from the Gare du Nord (p. 207; fares 25 fr. 85, 16 fr. 85, 10 fr. 65 c.).

To (25½ M.) *Chantilly*, see pp. 374, 390. The railway crosses the valley of the *Nonette* by a viaduct (485 yds. long), passes the quarries of *St-Maximin*, which yield a valuable building stone, and then crosses the *Oise*. On the left we see St-Leu-d'Esserent (p. 390) and then the small manufacturing town of *Montataire*, which has a church of the 12-13th cent. and a château of the 15th.

31½ M. **Creil** (buffet; Hôtel du Chemin-de-Fer), a town of 10,359 inhab., is an important junction on the Nord railway, which has large works here.

We ascend the right bank of the Oise. — 35 M. *Rieux-Angicourt*. — 38½ M. **Pont-Ste-Maxence** (Hôtel du Lion-d'Argent), a little town of 2851 inhab. on the left bank of the river, which is crossed here by a bridge built in 1774-85. About ¼ M. to the E. are the considerable remains of the *Abbaye de Moncel*, dating partly from the 14th century. To the S., in the direction of Senlis (p. 399; 7½ M.), extends the *Fôret d'Halatte* (10,000 acres). — 43½ M. *Chevrières* has a church with stained glass of 1540.

44¾ M. *Longueil-Ste-Marie*. Branch lines N.W. to *Estrées-St-Denis* (8 M.) and S.E. to *Verberie* (2½ M.; p. 405). — 46½ M. *Le Meux* (p. 405). Compiègne comes into sight on the right.

52 M. **Compiègne.** — *Buffet.* — Hotels. **Hôtel du Rond-Royal* (Pl. a; E, 4), Av. Thiers, on the edge of the forest, 120 beds and 30 bath-rooms, B. 5, L. or D. 25 fr.; **Palace* (Pl. b; C, 2), opposite the palace, 80 beds and 20 bath-rooms, R. from 25, B. 3, L. 15, D. 18 fr. — *Cloche* (Pl. c; C, 2), on the right of the Hôtel de Ville, R. from 12, L. or D. 11 fr.; *Flandre* (Pl. d; B, 1), near the station, by the bridge, R. from 8, L. or D. 9 fr. — *France* (Pl. e; C, 2), Rue Eugène-Floquet, R. from 10, L. or D. 9 fr.; *Hôtel de la Gare* (Pl. g; B, 1), corner of Rue d'Amiens, near the station, R. from 8, L. or D. 8 fr.

Pensions. *Mme. Lucereau*, 6-8 Rue Vermenton (Pl. C, 3, 4); *Mlle. Bochelé*, 2 Rue des Domeliers (Pl. B, C, 3).

Cabs. Per drive 3, per hour 6 fr. — Motor Cabs. For 600 metres 1¼ fr., then 20 c. per 100 metres. Long drives 2 fr. per km.

Post Office (Pl. B, C, 3), 5 Rue Napoléon.

Information Bureau (Syndicat d'Initiative), 15 Rue d'Alger (Pl. C, 2, 3), open on Wed. and Sat., 9-12 and 2-5. Motor-car excursions to Pierrefonds, etc.

English Church (*St. Andrew's*; Pl. D, 3), Av. Thiers; service at 10.30 on the 1st and 3rd Sun. of the month.

Golf Course ½ M. from the station, on the racecourse (Pl. E, F, 3, 4). Green-fees: per day 10, per week 20, per month 50 fr.

Compiègne, a town of 16,179 inhab. on the Oise, was a favourite residence of the French sovereigns and is now a frequented summer resort. From Aug. 31st to Sept. 12th, 1914, it was in German occupation, and from April 1917 to March 1918 it was the French general headquarters. Some of its houses are still in ruins, but the public buildings suffered little in comparison.

From the station (Pl. B, 1) on the right bank of the Oise a stone bridge, blown up by the British rear-guard on Aug. 31st, 1914, crossed the river; it is temporarily replaced by a wooden foot-bridge. On the left bank is a monument erected in 1914 to commemorate the French defence of Compiègne in 1814, with a bronze statue of Major François Otenin by E. Pinchon.

The Rue Solférino leads to the Place de l'Hôtel-de-Ville, where stands a bronze statue (by E. Leroux, 1880) to *St. Joan of Arc*, who was captured by the Burgundians in 1430 in a sortie from the beleaguered town and was handed over by them to the English.

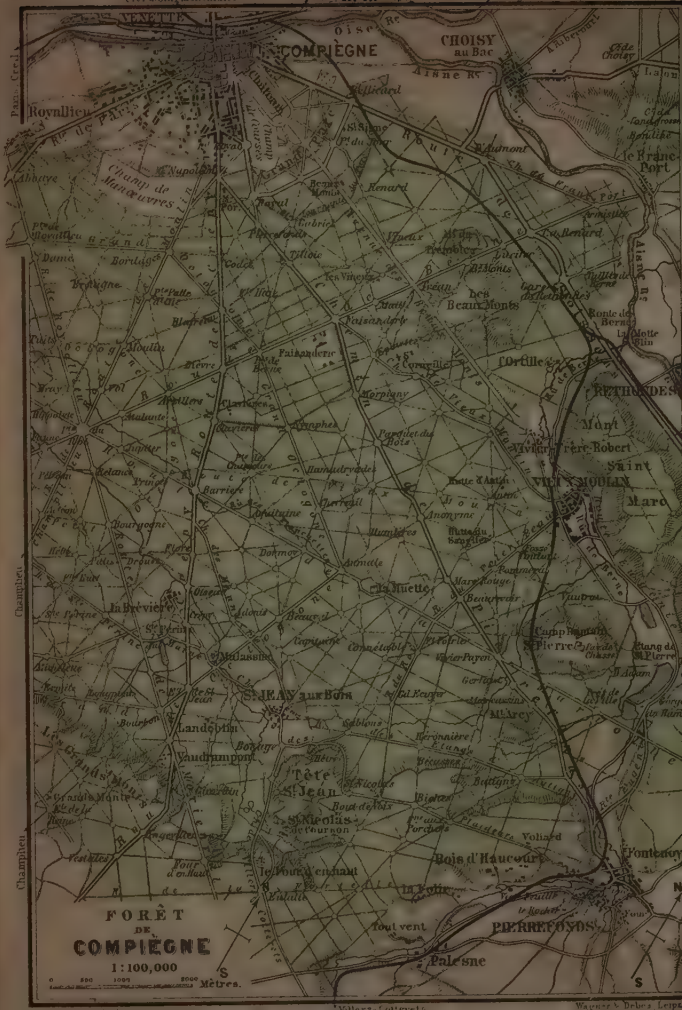
The **Hôtel de Ville** (Pl. C, 2) dates from 1505-11 and has a belfry 154 ft. high with an old clock and quaint figures striking the hours. The large relief of Louis XII. on horseback and the other sculptures on the façade were restored after the Revolutionary period. The wings on either side are modern; adjoining the right wing is the Renaissance doorway of the old arsenal. In the interior is a *Musée* (9-12 & 2-4 or 5) bequeathed to the town by the architect Vivenel, comprising old and modern paintings, antique vases, antiquities, furniture, natural history objects, etc.

On our way to the palace we pass the church of *St-Jacques* (Pl. C, 2, 3), early-Gothic but altered in the 15th cent., with a tower (141 ft. high) crowned by a small Renaissance dome. On the outside of the left transept is a war memorial for 1914-18.

The ***Palace** (Pl. C, D, 2) was founded by the Merovingians, but the present structure was erected in 1740 et seq. from the designs of J. A. Gabriel and restored after the Revolution by Napoleon I., who is responsible for the double colonnade in the forecourt. It was the scene of the marriages of Louis XVI. with Marie Antoinette (1770) and Leopold I., King of the Belgians, with Louise, daughter of Louis Philippe (1832). Napoleon III. gave brilliant entertainments here. The palace is now partly arranged as a museum, with 18-19th cent. tapestries, paintings, sculptures, old furniture, and historical souvenirs. During the War the palace suffered considerably from shell fire and from bombs. During the work of restoration some of the apartments in the E. wing, including Napoleon I.'s bedchamber, were destroyed by fire in Dec. 1919. Visitors are admitted daily 10-12 and 1-5 (in winter 11-12 and 1-4) and are shown round by an attendant (gratuity). — The terrace at the back of the palace commands a pretty view of the *Park* (entrance, see Pl. E, 2).

In the S.W. part of the town are the church of *St-Antoine* (Pl. B, 3), of the 12th and 16th cent., with old stained glass and the modern tomb of Cardinal Pierre d'Ailly (d. 1425); and the misnamed *Tour de Jeanne d'Arc* (Pl. B, 2), a relic of the castle built by Charles the Bold.

In the French National Cemetery at *Royallieu* (1¼ M. to the S.W. of Compiègne; comp. the Map) are the graves of 75 British soldiers (1914-18).



Clermont, Montdidier
Roye
Tergnier, St Quentin
VENETTE
COMPIÈGNE
CHOISY au Bac
Oise Rc
Aisne Rc
Royallieu
Champ de Manœuvres
Champ de Courses
Grand Parc
Route de Paris
Rte de Paris
Abbaye
Dame
Bordages
Bretagne
Moulin
Blaireau
Bièvre
Vol
Arsillers
Clavières
Nymphes
Morpigny
Faisanderie
Les Beaux Monts
Les Vineux
Renard
Vineux
Tilloie
Codée
Tréan
Armistice
Ronte de Berne
La Motte Blin
Ortille
RETHONDES
Mont
Saint
Marc
Vivier Frère Robert
VIEUX MOULIN
Hamadryades
Barrière
Anonyme
Humières
Dormoy
Aumale
La Muette
Mare Rouge
Beaurevoir
Vautrai
Camp Ramain
St Pierre
Étang de St Pierre
La Brévière
Malassise
Connétable
Vivier Payen
St JEAN aux Bois
Landoblin
Vaudrampont
Tête St Jean
St Nicolas de Courson
Bois d'Haucourt
Voliard
Fontenoy
Le Four d'en haut
La Folie
Tout vent
PIERREFONDS
Palesne
Champlieu
FORÊT DE COMPIÈGNE
1:100,000
0 500 1000 2000 Mètres.

About 3 M. to the E. of Compiègne, not far from Rethondes station (see below), is the **Carrefour de l'Armistice**, where on Nov. 8th, 1918, Marshal Foch and Admiral Lord Wester Wemyss received the German delegates, who signed the armistice terms at 6 a.m. on Nov. 11th. A granite slab in the middle of the clearing, marble slabs between the rails where the two railway saloons stood, and also a memorial to the dead close by, were placed here in 1922.

The Avenue Royale (Pl. D, E, 3, 4) leads to the **Forest of Compiègne** (36,000 acres), which extends S.E. to Pierrefonds (see below; $8^1/_2$ M.) and S.W. to Champlieu (p. 405; 8 M.). A walk ($3^1/_2$-4 hrs. there and back) should be taken to the *Beaux-Monts* (456 ft.), where we ascend behind the rifle-range to the left to the 'Point de Vue' and follow the 'Sentier des Crêtes' to the 'Vue du Précipice'.

The Railway from Compiègne to Pierrefonds ($10^1/_2$ M., in about 25 min.; fares 5 fr. 25, 3 fr. 40, 2 fr. 15 c.) crosses the Oise and traverses the E. part of the forest. — $4^1/_2$ M. *Rethondes* (see above). — 7 M. *Vieux-Moulin* is much visited by artists.

$10^1/_2$ M. **Pierrefonds.** — Hotels. *Hôtel des Bains*, at the Etablissement des Bains (closed); *Hôtel des Etrangers*, opposite the castle, near the station; *Hôtel des Ruines*, Rue Carnot, near the castle, 35 beds, R. from 8, B. $2^1/_2$, L. or D. 9 fr., with restaurant; *Hôtel de l'Enfer*, Rue Viollet-le-Duc. — Etablissement des Bains, by the lake, with baths, douches, and various treatments.

The Castle is open daily 10-12 and 1-4 or 6; adm. 1 fr., free on Sun. and on Thurs. afternoon. The attendant will be found in the courtyard on the left.

Pierrefonds, with its sulphur and iron baths, is a favourite summer resort on the S.E. verge of the Forest of Compiègne, with a small lake dominated by the castle on its steep hill. On the way from the station we pass the *Hôtel de Ville* and the *Etablissement des Bains*. Near the latter is a small park and the *Church*, of the 11th and 14-16th centuries.

The *Castle, an excellent example of a feudal stronghold, was built after 1390 by Louis d'Orléans, brother of Charles VI. It was destroyed in 1617 but rose again from its ruins under Napoleon III. in 1858-67, when it was completely restored by Viollet-le-Duc, the expert on mediæval architecture. The walls, 15-20 ft. thick, are strengthened by eight projecting semi-circular towers, 115 ft. in height. The entrance is approached by two bridges and a drawbridge. On the right is the Keep or donjon, the dwelling of the lord and his knights, with frescoes in the contemporary style, large chimney-pieces, and wall-panelling. On the left is the guard-room, above which is a hall (170 ft. by 31 ft.) adorned with sculptures (Charlemagne and his paladins; heroines of mediæval romance). Galleries and staircases lead thence to the battlements. At the back of the courtyard is an equestrian statue of Louis d'Orléans, by Frémiet. On the right is the Gothic chapel, with a fine doorway and a copper figure of the Archangel Michael on the roof (E. end). A walk should be taken round the top of the walls.

31. From Paris to Crépy-en-Valois viâ Dammartin.

Chemin de Fer du Nord, 38 M., in 1-2 hrs. from the Gare du Nord (fares 18 fr. 75, 12 fr. 25, 7 fr. 70 c.).

From Paris to (2 1/2 M.) *La Plaine-St-Denis*, see p. 374. — 3 3/4 M. *Aubervilliers-Rue-St-Denis*. On the left appears St-Denis (p. 374). — 4 1/2 M. *Aubervilliers-La Courneuve*. We pass under the Grande-Ceinture. — 6 1/4 M. *Le Bourget-Drancy*. To the left is the aerodrome of *Le Bourget* (air services to London, etc., see p. 427). Le Bourget was the scene of sanguinary struggles between the French and Germans on Oct. 28-30th and Dec. 21st, 1870. — 7 1/2 M. *Le Blanc-Mesnil*.

9 1/2 M. *Aulnay-sous-Bois*, junction for *Bondy*, 5 1/2 M. to the S., viâ *Gargan* and *Livry*. — The train skirts the Canal de l'Ourcq (p. 243). — 11 1/4 M. *Sevran-Livry*. Livry, 1 M. to the S.E., has a station on the branch-line mentioned above. Mme. de Sévigné (p. 188) had a country retreat here. On the right appears the *Forest of Bondy*, formerly a notorious haunt of robbers, with the powder-factory of Sevran. — 14 1/4 M. *Villeparisis*, 1 1/4 M. to the S.E., has an ancient castle and, in the main street, a house where Balzac (p. 221) lived for some time. — 17 M. *Mitry-Claye*. — 18 1/2 M. *Compans*, with a modern château. We cross the valley of the Biberonne. — 20 M. *Thieux-Nantouillet*. At Nantouillet are the remains of a château built by Card. Duprat (d. 1535).

21 3/4 M. *Dammartin-Juilly-St-Mard*. **Dammartin-en-Goële** is a small town 1 3/4 M. to the N.W. (tramway), situated on a hill (554 ft.) with an extensive view. The church of St-Jean, rebuilt in 1902, has a portal of the 15th cent. with a richly sculptured pier. Farther on is the old collegiate church of Notre-Dame, founded in 1480 by Antoine de Chabannes, Count of Dammartin (1411-88); his tomb and statue may be seen within the church, which has a fine portal. — About 1 1/4 M. to the S. of the station (tramway) is the *Collège de Juilly*, founded in the 17th cent. by the fathers of the Oratory. Among its pupils have been many celebrated men, including Marshal D'Artagnan (1611-73), Marshal Villars (1653-1734), the Duke of Berwick (p. 324), and Montesquieu (1689-1755). — 26 3/4 M. *Le Plessis-Belleville*.

Ermenonville (Hôtels de l'Ermitage, de la Croix-d'Or, du Château), a village 3 3/4 M. to the N.W. (omnibus), near the forest of that name, is known as the place where Rousseau died in 1778, while staying with the Marquis de Girardin. In the village square is a monument to the philosopher, by H. Greber (1912). The *Château*, now the property of Prince Radziwill, at the E. end of the village, is shown by special permission only (comp. p. 57). The *Park*, intersected by the road which continues the principal street, was one of the finest laid out in the 18th century. The most interesting part is the Grand Parc, to the left of the road and in front of the château; it is open to the public on Sun. and Thursday. The Ile des Peupliers, in a lake here, contains the empty tomb of Rousseau, his remains having been

Malakoff
Fort d'Issy
Vanves
Montrouge
Gentilly
Kremlin Bicêtre
Fort de Vanves
la Vache Noire
Fort de Montrouge
la Croix d'Arcueil
le Petit Bagneux
Fort de Bicêtre
Clamart
Châtillon
la Grange Ory
Arcueil
Bagneux
Cachan
Fontenay-aux-Roses
Fort de Châtillon
Villejuif
Redoute des Hautes Bruyères
le Plessis Robinson
Robinson
SCEAUX
Bourg-la-Reine
l'Hay
CLAMART-SCEAUX-VILLEJUIF
1 : 50.000
Kilomètres

removed to the Panthéon in 1794 (see p. 283). — The road in front of the château leads N.W. to Senlis (8 M.; p. 399), viâ Châalis (p. 400). Ermenonville is 6¼ M. to the E. of Mortefontaine (p. 391).

30½ M. *Nanteuil-le-Haudouin.* — 35 M. *Ormoy-Villers.*

38 M. **Crépy-en-Valois** (305 ft.; Hôtels des Trois-Pigeons, de la Gare), a town with 5293 inhab., which suffered greatly in the wars against the English in the 14-15th cent., was the ancient capital of the Counts of Valois, to whose family belonged the kings of France from 1328 to 1589. A few traces still remain, on a hill to the left of the station-gate, of the *Château des Valois*. Among other interesting buildings are the old collegiate church of *St-Thomas* (begun after 1180, and dedicated to Thomas à Becket), with a façade of the 13th and a tower of the 15th cent.; the parish church of *St-Denis*, in the Romanesque and Gothic styles, with a modern belfry; and the 18th cent. *Town Gates.*

From Crépy-en-Valois to Compiègne (p. 401), 21¾ M., railway in 1 hr. — 6¾ M. *Orrouy*, 1½ M. to the N. of which is **Champlieu**, with a ruined 12th cent. church and the considerable remains (baths, theatre, temple, etc.) of the Gallo-Roman town of Ratomagus. The custodian lives at Orrouy. — 11¾ M. *Verberie*, a small town, once a favourite residence of the Merovingian and Carlovingian kings, retains, however, no relics of its early greatness. Here, in 856, Ethelwulf, king of Wessex, married Judith, daughter of Charles the Bald. — We join the line from Paris at *Le Meux* (p. 401).

From Crépy-en-Valois to *Chantilly*, viâ Senlis, see pp. 400-399. Railway to *Soissons*, see Baedeker's 'Northern France'.

32. From Paris to Sceaux.

An excursion to Sceaux and Robinson, and a stroll through the Bois de Verrières, are recommended to those who are interested in the beauties of the outlying districts of Paris, as distinct from the historic haunts to which the ordinary tourist confines himself.

A. By Tramway. — The lines *86* and *127* (Appx., pp. 55, 57) run from the *Châtelet* and from *St-Germain-des-Prés* respectively as far as *Fontenay-aux-Roses*, 5½ M., in 1 hr. From the terminus we have fully 1 M. to walk to Sceaux by a pleasant road. — The lines *O2* and *O3* (Appx., p. 58) from the *Porte de Montrouge* and the *Porte d'Orléans* respectively to the Cemetery of Bagneux (p. 411) viâ Montrouge, then to *Châtenay* (p. 408) viâ Bagneux, Fontenay-aux-Roses (p. 406), and Sceaux ('Sceaux-Robinson' station, p. 407).

Line 86 follows the Boul. St-Michel and the Rue Denfert-Rochereau. Line 127 follows the Rue de Rennes to the Gare Montparnasse (p. 328). It then turns to the left into the Boul. Montparnasse, and soon afterwards to the right into the Boul. Raspail, which skirts the Montparnasse Cemetery (p. 329). Beyond the Place Denfert-Rochereau (p. 330), where the two lines unite, we follow the Av. d'Orléans to the church of St-Pierre-de-Montrouge (p. 331), and then the Av. de Châtillon, by which we quit Paris. — Outside the gate, on the right, lies *Malakoff* (22,494 inhab.). Tramways 87 and 126, see Appx., pp. 55, 57.

Châtillon (5588 inhab.) lies at the N.E. foot of a plateau, now occupied by the *Fort de Châtillon*. About $^2/_3$ M. to the E. lies *Bagneux* (tramway, see pp. 405, 411), with a monument erected to the soldiers who fell on Oct. 13th, 1870, in an attempt to storm the heights then occupied by the German troops. Another engagement (on Sept. 19th) is commemorated by a monument on the plateau of Châtillon, $^2/_3$ M. to the S.E. Beautiful view from the *Tour Biret* (722 ft.; restaurant).

At the W. end of Châtillon the road forks, our route diverging to the left.

Fontenay-aux-Roses (5202 inhab.; cafés), noted for its roses and its strawberries, is a favourite resort of excursionists. A fine view of Paris is enjoyed from the N. side of the Place de la Mairie, where the car stops.

Visitors to (1 M.) Sceaux (p. 407) follow to the E. the main street (Rue Boucicaut), which is soon joined by the tramway *O3*. They then turn to the right towards the railway-line and leave the station of Sceaux (p. 407) on the left. On the left, by the church, is a bust of *La Fontaine*, erected in 1894 by the 'Rosati', a literary society founded in 1778 and revived in 1892, which holds an annual meeting at Fontenay-aux-Roses.

Those, however, who wish to proceed direct to ($1^1/_4$ M.) Robinson (p. 407) follow the narrow street descending opposite the tramway-office, and turn to the right at the end. At the first fork they may either take the Rue de Châtenay to the left, which joins the main road near the station of Sceaux-Robinson (p. 407), or the Rue du Plessis-Robinson to the right, whence another road, diverging to the left, leads direct to Robinson.

B. **By Railway** *(Ligne de Sceaux et Limours)*, $7^1/_2$ M. in $^1/_2$ hr. (fares 3 fr. 70, 2 fr. 40, 1 fr. 50 c.; return-tickets 5 fr. 55, 3 fr. 85, 2 fr. 45 c.). The trains start every $^1/_2$ hr. from the Gare du Luxembourg (Pl. R, 19; *V*). Luggage is not booked at this station, but must be taken to the station of Paris-Denfert (p. 331).

The line is carried by a tunnel under the Boul. St-Michel to the station of *Port-Royal* (p. 328), at the Carrefour de l'Observatoire, and thence by another tunnel under the Av. de l'Observatoire and the Rue and Place Denfert-Rochereau to the station of *Paris-Denfert* (Pl. G, 20; p. 331). The train then crosses the park of Montsouris (p. 332) and passes over the Ceinture. View, on the left, of the valley of the Bièvre and the heights of Belleville.

2 M. *Sceaux-Ceinture* (Pl. G, 21), near the 'Parc-de-Montsouris' station on the Ceinture (Appx., p. 63). To the left, outside the fortifications, is the large *Hospice de Bicêtre* (3150 beds), for the aged and insane, founded by Cardinal Richelieu on the site of a castle built in 1285 by Jean de Pontoise, Bishop of Winchester; it was called Wincestre, then Wicestre and afterwards Bicêtre. The *Fort*

de Bicêtre lies to the S. of the Hospice. Numerous quarries and market-gardens on both sides. — $2^1/_2$ M. *Gentilly.* — 3 M. *Laplace*, the first stop for Arcueil.

We pass under the **Aqueduct of Arcueil**, consisting of two conduits, one above the other, with a total height of 135 ft. The name is derived from a Roman aqueduct *(Arculi)*, on the site of which Salomon de Brosse built another aqueduct in 1613-24 to convey water to the Luxembourg Gardens. In 1868-72 a second and larger aqueduct was placed on the top of this for conveying water from the reservoir of La Vanne (p. 332).

$3^3/_4$ M. *Arcueil-Cachan* is a town (14,966 inhab.) in the valley of the Bièvre, with a church of the 13-18th centuries. On the right appear Bagneux, Fontenay-aux-Roses, and the fort of Châtillon (p. 406). To the left are *l'Hay* and *Chevilly*.

$5^1/_2$ M. **Bourg-la-Reine** (cafés; pop. 6038), where Edward III. of England encamped against Paris in 1359, is a favourite suburb, with fine nursery-gardens. In front of the station is a monument to André Theuriet (1833-1907), the novelist, and in the Place Condorcet is a marble bust, by Truphême, of Condorcet (1743-94), the philosopher, who poisoned himself in the lock-up here to escape the ignominy of the scaffold. Tramway from Paris to Arpajon, see p. 411. — The line to the left runs through the valley of the Bièvre to Palaiseau (p. 409) and Limours (p. 409).

6 M. *Sceaux* (see below). The railway now describes a curve to the N., passing (7 M.) *Fontenay-aux-Roses* (p. 406). — $7^1/_2$ M. *Sceaux-Robinson*, a station between Sceaux and Robinson (tramway *03*, p. 405).

Sceaux (pron. 'so'; Restaurant Béthery, 21 Rue Houdan, near the church), a small town with 6207 inhab., is situated on a hill amid charming scenery. The château, built by Colbert, afterwards became the property of the Duc du Maine, son of Louis XIV. and Mme. de Montespan. During the first half of the 18th cent. it was celebrated for the brilliant fêtes given here by the Duchesse du Maine, but it was entirely destroyed under the Directory. The present château was built by the Duc de Trévise in 1856 on the same site. The *Parc de Sceaux* (563 acres), with gardens by Le Nôtre, was acquired for the public in 1923 by the Département de la Seine. In the churchyard is the grave of Florian (1755-94), the poet and fabulist, with a bust erected in 1839. There are also monuments to several 'Félibres' (i.e. those whose aim is to foster the Provençal language) who chose Sceaux as their meeting-place: Théodore Aubanel (1829-1886), Paul Arène (1843-96), Sextius Michel (1825-1906), Pierre Deluns-Montaud (1845-1907), Paul Mariéton (1862-1911), and Frédéric Mistral (1830-1914).

Robinson, $^1/_4$ M. to the W. of Sceaux-Robinson station, charmingly situated at the foot of a wooded hill, has many garden-cafés, with platforms among the branches of the large chestnut-trees (in

the style of the 'Swiss Family Robinson'), and in fine weather is thronged with pleasure-seekers. Its charms are somewhat marred by factory-buildings. On a height a little beyond Robinson is a house with a small turret (Café-Restaurant du Pavillon de la Tour); in front of it we obtain a fine view of the valley of the Bièvre.

From Robinson to the **Bois de Verrières** is a favourite excursion. We either follow the road ascending to the above-mentioned house with the turret, and passing the inn and farm of *Malabry*, 1¼ M. to the W. of Châtenay, and the Obelisk (see below), or the lower road, which leads past (½ M.) *Aulnay*, with Chateaubriand's fantastic country-house, and through an avenue bearing to the left to (1 M.) *Châtenay*. Tramway to Paris *(O 3)*, see p. 405. Just beyond the village we reach the high-road from Versailles to Choisy-le-Roi, which descends E. to the railway station of (1¼ M.) *La Croix-de-Berny* (see below) and ascends W. through woods to Malabry (see above). Our route leads S. to the so-called *Obelisk*, a fine old lime-tree in a circular clearing where the chief forest-paths converge. In a straight direction beyond the clearing we reach the margin of the plateau and of the Bois de Verrières, where we overlook the valley of the Bièvre. In the other direction also (W.) we obtain a view of a pretty little side-valley, with the ruins of the old *Abbaye aux Bois*.

To the W., in a picturesque situation beyond the valley, lies **Bièvres** (Hôtel du Chariot-d'Or), on the slope of a plateau. Its station, on the Grande-Ceinture, is 20 min. from Versailles (6¼ M.; Gare des Chantiers, p. 344), the trains to which run through the valley of the Bièvre and past the village of *Jouy-en-Josas*. To the N.W. of Jouy-en-Josas is (1¼ M.) the golf-course of *La Boulie* (p. 365). — It is more advisable, however, to return from the Bois de Verrières to Sceaux, and thence to Paris by the Ligne de Sceaux (p. 406).

33. From Paris to Chevreuse

From Paris to St-Remy-lès-Chevreuse, by railway (Gare du Luxembourg, p. 406), 20½ M., in 1-1½ hr. (fares 10 fr. 15, 6 fr. 65, 4 fr. 15 c.; return-tickets 15 fr. 20, 10 fr. 60, 6 fr. 70 c.). — *From St-Remy to Chevreuse*, by road, 2 M.; omnibus. — *From Chevreuse to Dampierre*, by road, 3½ M.; omnibus from St-Remy station. — *From Dampierre to Les Vaux-de-Cernay*, about 2 hrs.' walk through the valley of Les Vaux, or 4 M. by the road.

This excursion, which takes a whole day, is a favourite one with the Parisians and traverses a charmingly undulated country. Motor-cars render the roads unpleasant for walkers in summer. Starting from Paris about 9 a.m., we take the omnibus from St-Remy to Chevreuse and, after visiting the château and church, take the omnibus about 1.30 to Dampierre. Thence we walk to Les Vaux-de-Cernay, returning in time for the 9.30 omnibus to St-Remy, which connects with the last train to Paris.

From Paris to (5½ M.) *Bourg-la-Reine*, see pp. 406, 407. Short tunnel. To the left is the prison of Fresnes (p. 411). — 7 M. *La Croix-de-Berny* (see above). — 7½ M. *Antony* (pop. 7549). The Rue de Fresnes, to the left (E.) of the station, leads to the *Château de Tourvoie*.

9½ M. *Massy*, on a hill to the left, lies opposite the valley of the Bièvre. On the road to Bièvres (see above) is the *Château de Vilgenis* (no adm.), which belonged to the Prince de Condé. Jérôme Bonaparte, ex-king of Westphalia, died here in 1860. — 10½ M. *Massy-Palaiseau*.

The Grande-Ceinture trains run hence to *Versailles* (9½ M.; p. 344), and in the opposite direction viâ (3 M.) *Longjumeau* (p. 411) and (8¾ M.) *Juvisy-sur-Orge* (p. 413) to (18 M.) *Villeneuve-St-Georges* (p. 416). Line to Choisy-le-Roi, see p. 413.

11¼ M. **Palaiseau** (Hôtel des Nations), on the *Yvette*, owes its name ('Palatiolum') to a Merovingian palace presented in 754 by Pepin the Short to the Abbey of St-Germain-des-Prés, and now destroyed. In the Place de la Mairie is a bronze statue by Lefeuvre of Joseph Bara, a drummer-boy killed by the Vendéens in 1794. No. 91, Rue de Paris, was the villa of François Denis Tronchet (1726-1806), the lawyer who acted as counsel for the defence of Louis XVI. (it contains a few souvenirs). The Villa George-Sand, in the street of that name, was once inhabited by the famous novelist. The church dates from the 13th cent. and has a doorway of the 12th.

The train now ascends the pretty valley of the Yvette. 11¾ M. *Palaiseau-Villebon.* — 13 M. *Lozère.* We cross the Yvette. — 14¼ M. *Le Guichet.* — 15 M. *Orsay*, a small town finely situated to the left; 15½ M. *Bures;* 17½ M. *Gif;* 18½ M. *Courcelle.*

20½ M. *St-Remy-lès-Chevreuse*, station for the valley of Chevreuse; to the right is the ruined castle of Chevreuse.

The railway soon quits the valley of the Yvette. — 23 M. (from Paris) *Boullay-les-Troux.* — 25½ M. *Limours*, a large village, where Francis I. built a royal palace, afterwards the residence of the Duchesse d'Etampes, of Diane de Poitiers, and of Richelieu. The church has fine 16th cent. glass. At *Briis*, 3 M. to the E. of Limours, beyond *Forges-les-Bains*, is the 'Tour d'Anne de Boleyn', supposed to be a remnant of the convent where she spent her youth.

From St-Remy to *Port-Royal-des-Champs*, see p. 365.

The Chevreuse road (omnibus, see p. 408), passing through the village of St-Remy, crosses the Yvette, and turns to the left. — Preferable for walkers is the footpath to the left along the railway-line. We follow the telegraph-poles to the right, and pass the *Château de Coubertin*, on the left. Turning to the right at the first cross-roads, we cross the valley of the Yvette and rejoin the high-road at the beginning of Chevreuse (20 min.).

Chevreuse (Hôtel du Grand-Courrier, de l'Espérance), with 1767 inhab., was the capital of a barony, erected in 1545 into a duchy, which subsequently came into the hands of the Guise family. Marie de Rohan-Montbazon (1600-79), wife of Claude de Lorraine, Duc de Chevreuse, took a prominent part in the intrigues of the Fronde under Louis XIII. The ruined castle or Château de la Madeleine (11-15th cent.) rises 262 ft. above the town, to which it lends a picturesque appearance. The ruins consist mainly of a massive keep and two towers, now covered with ivy. Fine view from the top of one of the towers. Opposite the S. portal of the church (14-15th cent.) is an ogival Romanesque doorway (12th cent.), a relic of the vanished priory of St-Saturnin.

The road from Chevreuse to Dampierre ($2^1/_2$ M.; omnibus, see p. 408) affords fine views. It runs at the foot of wooded hills, passes on the left the *Château de Mauvière* (18th cent.), leaves to the right ($1^1/_4$ M.) the houses of *Sablons*, and then skirts the park of the Château de Dampierre.

Dampierre (Hôtel-Restaurant St-Pierre) is well-known for its **Château*, now belonging to the ducal family of Luynes. Begun in 1550 by Cardinal de Lorraine, it was acquired in 1664 by Charles Honoré d'Albert de Luynes, who caused it to be rebuilt by J. Hardouin-Mansart. Duc Honoré de Luynes (1802-67) had it restored in 1844 by Duban, and collected under its roof a large number of works of art (comp. p. 202). The neighbouring church contains the burial-vault of the Ducs de Luynes, in a closed chapel to the left of the choir. On the right of the organ is a carved wooden staircase of the 15th century.

The high-road from Dampierre to (4 M.) Les Vaux-de-Cernay, passing to the right of *Senlisse* (Hôtel du Pont-Hardi) and its château, ascends the valley of the streamlet of Les Vaux to the S. We pass the hamlet of *Garnes*, and then the ($^3/_4$ hr.) picturesque *Moulin des Rochers*. The road follows a wooded ravine and leads to (12 min.) the cross-roads, near the *Hôtel des Cascades*, a favourite resort of artists. The road to the left ascends to Cernay-la-Ville (see below); that straight on leads to Rambouillet (7 M.; p. 365). Taking the road to the right (W.), we ascend the charming valley of Les Vaux, and reach in 40 min. the houses of *Les Vaux-de-Cernay*, near the entrance to the old abbey (see below).

Walkers leave the high-road at the Moulin des Rochers (see above; sign-post), and follow a path to the right. In 7 min. we reach the *Petit Moulin* (waterfall); another 6 min. brings us to the *Grand Moulin*, at the E. end of the long *Etang de Cernay*. On the bank is a monument to L. G. Pelouse (d. 1892), a painter who drew attention to the beauties of this valley. Continuing along the water-side, through woods, we reach in 25 min. the wall bounding the park of *Les Vaux-de-Cernay*, and in another 10 min. the *Etang des Vaux*. The park contains the remains of an abbey founded in 1128, recently restored and partly rebuilt. Of special interest are the ivy-clad ruins of the church (end of 12th cent.), with a fine portal. The abbey and park may be visited, from March 1st to Sept. 1st, on Thurs., 12-4; apply by letter (comp. p. 57) to M. le Régisseur du Domaine, at Auffargis (Seine-et-Oise).

From the Hôtel des Cascades (see above) we ascend to ($^1/_2$ M. to the E.) **Cernay-la-Ville** (Hôtel de la Poste), a village much frequented by artists and tourists. Omnibus to (4 M. to the E.) the station of Boullay-les-Troux (p. 409).

34. From Paris to Montlhéry.

A. By the **Tramway d'Arpajon** (steam-tramway *PA*) in $1^1/_4$ hr. (fares 2 fr. 90, 2 fr. 25 c.); to Arpajon, in $1^1/_2$ hr. (3 fr. 75, 2 fr. 80 c.). The cars start from the Porte d'Orléans (Pl. G, 18), which is reached from the Gare de l'Est and Gare du Nord by tramways 8 and 28 (Appx., pp. 48, 51). There is also a service of electric cars between the Porte d'Orléans and Antony (tramway No. 88).

The tramway leaves Paris by the *Porte d'Orléans* (Pl. G, 18), and then follows the Orleans road. The halts as far as Antony indicated below (except Bourg-la-Reine) are those of the electric tramway only. We pass *Montrouge*, a manufacturing suburb. — Then comes *Arcueil* (p. 407). To the right is the *Fort de Montrouge*, beyond which lies the large *Cemetery of Bagneux*. Fine view, to the right, of Bagneux and Fontenay-aux-Roses (p. 406); to the left, the Aqueduct of Arcueil (p. 407). — *La Grange-d'Ory*. — 2 M. *Bagneux;* the village (p. 406) lies $^3/_4$ M. to the W.

5 M. *Bourg-la-Reine* (p. 407). On the right is the Lycée Lakanal. — $6^1/_4$ M. *La Croix-de-Berny* (p. 408). About $1^1/_4$ M. to the E. is *Fresnes*, with a large prison. — We next reach *Antony* (p. 408), with a bridge over the Bièvre.

The steam-tramway leaves the Orleans road beyond *Le Petit-Massy*, 1 M. to the right of which lies Massy (p. 408). Fine view of the valley of the Bièvre. — $8^3/_4$ M. *Wissous*, a station on the railway from Choisy-le-Roi to Massy-Palaiseau (p. 413). — Beyond ($10^1/_2$ M.) *Morangis*, with its old château, the line descends to the valley of the Yvette. — Near (11 M.) *Chilly-Mazarin* formerly stood a château of the Duc de Mazarin (d. 1713), nephew of the famous cardinal. — $11^1/_2$ M. *Chilly-Grande-Ceinture*. Then a steep descent.

$12^1/_2$ M. **Longjumeau** (Hôtel du Cadran) is an ancient little town with 2538 inhab., in the valley of the Yvette. It was here that Charles IX. (p. xx) concluded in 1568 the peace with the Huguenots (the 'Paix Fourrée' or 'Petite Paix'). In the Place de la Mairie is a monument, by P. Fournier, to Adolphe Adam (1803-56), composer of the opera 'The Postilion of Longjumeau'. Farther on is the church (13-14th cent.). The *Château d'Engeval* is modern.

$13^3/_4$ M. *Saulx-les-Chartreux*. To the S. is the *Château de Mont-Huchet*. At the station of *Ballainvilliers* the tramway returns to the Orleans road. — 16 M. *La Grange-aux-Cercles;* $16^3/_4$ M. *La Ville-du-Bois*. — 17 M. *Longpont*. The village, $1^1/_4$ M. to the N.E. of the station, has an interesting church which belonged to a Cluniac priory founded in 1061; it dates from the 12-13th cent., but the choir and transepts were rebuilt in the 19th century. The *Château de Lormoy* (rebuilt in 1837), to the right of the church, belonged to the priors of Longpont.

17½ M. **Montlhéry** (Hôtel du Cheval-Blanc; Hôtel de la Terrasse, 10 Av. d'Orléans; several cafés near the ruins), an ancient town of 2622 inhab., is situated on the slope of a hill crowned by a picturesque ruined castle. This is reached from the tramway in 20 min. by ascending the Rue Luisant, on the left, to the Place du Marché (war monument by Maubert); thence we follow the Rue des Juifs, turning to the right by the Grande-Rue, which passes the *Parish Church* (partly of the 13th cent.). In a narrow street to the left of the church is the doorway of the *Hôtel-Dieu* founded by Louis VII. (1149). Beyond the small square behind the church, in the Rue de la Poterne, a path to the right leads to the ruins.

The ***Castle** (374 ft. above sea-level), the most important mediæval ruin in the neighbourhood of Paris, was founded in the 11th cent. by a Montmorency, under Philip I., and was afterwards held by Hugues de Crécy and his band of robbers. It subsequently became crown property, was rebuilt in the 13-14th centuries, and was occupied by Edward III. of England in 1360. The massive keep or donjon, 105 ft. high, is in four stories; a staircase in the small tower ascends to the top. At the foot of the staircase are some tombstones (railed in) from a Gallo-Roman cemetery discovered near the town. Picturesque fragments of the other towers still remain, one 33 ft. in height, and there are traces of the fortified wall. Three massive terraces descended towards the town, which was itself surrounded by ramparts. — On our way back to the church, the Rue Gauché-Laurée on the left, continued by the Grande-Rue-de-la-Chapelle, leads to the *Porte Baudry*, built originally in 1015, reconstructed in 1589, and restored in 1803.

The railway station of *St-Michel-sur-Orge* (p. 413) lies 2 M. to the E. of Montlhéry. To the W. a branch-tramway runs to (2 M.) *Marcoussis*, a large village with a church of the 15th cent. (the chapel of a former Celestine monastery), a château, and sandstone quarries.

The main tramway goes on viâ *Linas* (interesting 13th cent. church; motor-racing track under construction), *Leuville*, and *St-Germain-la-Norville*.

21¼ M. **Arpajon** (Hôtel de la Fontaine & du Lion-d'Argent, 95 Grande-Rue), a town of 3221 inhab. on the *Orge*, with a church (13th and 15th cent.), of which the tower, the monuments in the interior, and the choir should be noticed. In the Place du Marché is a 17th cent. market-hall. Arpajon has a station on the railway from Paris to Châteaudun (see p. 413).

B. **Railway to St-Michel-sur-Orge.** From the Gare du Quai-d'Orsay (Pl. R, 17, *II*; p. 295), 20 M., in 50-70 min. (fares 9 fr. 85, 6 fr. 45, 4 fr. 5 c.; return-tickets 14 fr. 75, 10 fr. 30, 6 fr. 50 c.).

1 M. *Pont St-Michel* (p. 269). — 1¼ M. *Gare du Quai-d'Austerlitz* (p. 319). — 3¾ M. *Orléans-Ceinture* (Appx., p. 63). We pass under the Ceinture. — 5 M. *Le Chevaleret* is also the

station for *Ivry-sur-Seine* (on the right), a manufacturing town of 43,963 inhab., with a large hospital for incurables (2029 beds), the chapel of which contains the fine tomb of Cardinal de La Rochefoucauld (1558-1645), by Philippe de Buyster. Above the town rises the *Fort of Ivry*. — 6¼ M. *Vitry-sur-Seine* (pop. 21,492) has a church of the 13-14th centuries. We now approach the Seine.

8¾ M. **Choisy-le-Roi** (restaurants), a pleasant town with 20,309 inhab., was noted for its château, built by Mlle. de Montpensier in 1682 and subsequently acquired by Louis XV., but destroyed during the Revolution. Near the bridge, on the left bank, is a monument, by L. B. Hercule, commemorating the fighting here in 1870. In the handsome Avenue de Paris is a bronze statue, by L. Steiner, of Rouget de Lisle (p. 283), who died at 6 Rue Rouget de Lisle (off the Av. Gambetta, to the left; tablet).

Branch-line to (10½ M.) *Massy-Palaiseau* (p. 408), viâ *Wissous* (6 M.; p. 411). — Tramway to Paris (No. 83), see Appx., p. 51.

11¼ M. *Ablon*, 1¼ M. to the S.W. of Villeneuve-St-Georges (p. 416), lies on the left bank of the Seine. — 12½ M. *Athis-Mons*, near the confluence of the Orge and the Seine. To the left is the railway to Corbeil (p. 416).

14¼ M. **Juvisy-sur-Orge** (Hôtel du Pont or Bénard, 2 Rue de Draveil; pop. 6138), with an important goods station. On the hill to the N.W. is the little château of *La Cour de France*, where the French kings used to stop on their way to Fontainebleau. Since 1882 it has contained M. Camille Flammarion's observatory. The remains of a terraced park, laid out by Le Nôtre, recall the intention of Louis XIV. to build a large château here, before he decided to create Versailles (p. 344). About 1¼ M. from the station, half-way to the station of Savigny (see below), to the S., is the *Port-Aviation* aerodrome, opened in 1909. Grande-Ceinture, see p. 409.

Our line now ascends the pretty valley of the Orge, which is crossed by the *Ponts des Belles-Fontaines*, two bridges one above the other, built in the 18th century. — 16¼ M. *Savigny-sur-Orge*, with a fine 15th cent. château, partly rebuilt in the 18th century. — 17½ M. *Epinay-sur-Orge*, preceded and followed by a viaduct. In the distance, to the right, is the tower of Montlhéry (p. 412). — 18¾ M. *Perray-Vaucluse*. To the right, on a hill, is the large lunatic asylum of *Vaucluse*. — 20 M. *St-Michel-sur-Orge*.

The railway goes on to *Brétigny*, where it forks, the left branch running to *Etampes*, *Orleans*, *Tours*, etc., the right branch to *Arpajon* (p. 412; 25½ M. from Paris), *Châteaudun*, *Tours*, etc. See Baedeker's 'Northern France'.

The road from St-Michel to Montlhéry (1½ M.; omnibus) passes, on the right, the Château de Lormoy and the church of Longpont (p. 411). We may reach the castle of Montlhéry without entering the town, by a path to the left at the first houses. *Montlhéry*, see p. 412.

35. From Paris to Verneuil-l'Etang.

33½ M. Chemin de Fer de Vincennes, in 1½-1¾ hr., from the Gare de Vincennes (Pl. R, 25, *V;* p. 182); fare 10 fr. 80 or 6 fr. 80 c., return-ticket 15 fr. 20 or 10 fr. 15 c. — Tramways to *Nogent-sur-Marne, Fontenay-sous-Bois, Joinville-le-Pont,* and *Champigny,* see Appx., p. 61.

From Paris to (3¾ M.) *Vincennes,* see p. 253. — 5 M. *Fontenay-sous-Bois* (pop. 18,129), to the N.E. of the Bois de Vincennes (p. 255).

5½ M. **Nogent-sur-Marne** (comp. Map, p. 253; numerous cafés; pop. 17,464) is situated on a hill above the Marne, dotted with country-houses. In the Place de la Liberté is a modest monument to Antoine Watteau (p. xlviii), who died at No. 14 Rue Charles-Sept (grounds open on Sun.). To the S., in the Marne, lies the *Ile de Beauté,* where Charles VII. is said to have erected a château for his mistress Agnès Sorel. Nogent has another station, at *Le Perreux,* on the line to Belfort and Bâle, which crosses the Marne by a bridge ½ M. long.

To the S. of the Ile de Beauté, nearly ½ M. from the station of Nogent-le-Perreux, is the racecourse of *Le Tremblay.*

The tramway *120* passes, farther on, *Bry-sur-Marne,* a village of 3468 inhab. on the left bank of the Marne. Engagements were fought there on Nov. 30th and Dec. 2nd, 1870. The village contains a bust of Daguerre (d. at Bry in 1851; comp. p. 384), and also one (in front of the old château) of Sergeant Hoff (p. 246), by Magrou (1903).

The tramways *113* and *114* go on to *Le Perreux* and *Neuilly-Plaisance.* From Neuilly-Plaisance (La Maltournée) the tramway *116* runs to the (2 M.) railway station at *Rosny-sous-Bois* (pop. 8061) on the line to Belfort and Bâle (see above). Rosny is reached from Paris also by the tramways to Villemomble (see below). — To the N. of Neuilly-Plaisance lies the *Plateau d'Avron* (377 ft.; view), which played a part during the siege of Paris in 1870. Beyond are *Villemomble* and *Le Raincy,* two adjoining towns on the line to Nancy (8 M. from the Gare de l'Est), also reached by the tramways *118* and *121* (Appx., p. 57). Le Raincy is a modern town of 10,801 inhab., with numerous villas built in the former park of the château, which belonged to the Orleans family. From Neuilly-Plaisance the tramway *113* goes on to *Neuilly-sur-Marne* (9½ M. from Paris; pop. 6271) and ends at *Gournay-sur-Marne.*

7 M. **Joinville-le-Pont** (9936 inhab.), on the right bank, is the chief boating-centre on the Marne. In the communal cemetery are the graves of 14 British soldiers (1914-18). The partially subterranean *Canal St-Maur,* which cuts off a large bend of the Marne ('la Boucle', 8 M. long), begins here; it was constructed in 1809-25.

8 M. *St-Maur-Créteil. St-Maur-des-Fossés,* a town with 40,183 inhab., extends, with its suburbs, along the banks of the 'Boucle'. St-Maur was the seat of a Benedictine abbey founded in 638, which possessed relics of St. Maur. The entrails of Henry V. of England (p. 255) were buried at this abbey. The treaty which put an end to the 'Guerre du Bien Public' was concluded here in

1465. A pilgrimage to Notre-Dame des Miracles (at the church of St-Nicolas) takes place on the 2nd Sun. in July. *Créteil*, on the left bank, is an old town with 8169 inhabitants. — 8¾ M. *Parc-de-St-Maur*, with a meteorological observatory.

10 M. **Champigny-sur-Marne** (pop. 13,571) lies on the steep and prettily wooded left bank of the Marne. The station is at *Champigny*, on the right bank.

Champigny is memorable as the scene of the battles of Nov. 30th to Dec. 2nd, 1870, when Generals Trochu and Ducrot vainly endeavoured to force a passage through the German lines. A monument on the hill to the E. of Champigny, ¼ hr. from the Mairie, marks the crypt containing the remains of the French and German soldiers who fell on that occasion.

Fine views of the valley of the Marne, Vincennes, and Paris are obtained beyond Champigny. — 10½ M. *La Varenne-Chennevières*, beyond which we cross the Marne. — 12½ M. *Sucy-Bonneuil*, station for *Sucy-en-Brie*, with a château built in 1640, and *Bonneuil-sur-Marne* (1 M. to the W.). Grande-Ceinture to Villeneuve-St-Georges (4½ M.; p. 416). — 13¾ M. *Boissy-St-Léger*. To the E. is the *Château du Piple*, a Protestant school for girls. — 15 M. *Limeil*. Beyond, on the right, are the *Château de la Grange*, and, on the left, the *Château de Gros-Bois*, the latter formerly owned by the last Prince of Wagram (d. 1918), both of the 17th century.

22½ M. **Brie-Comte-Robert** (Hôtel de la Grâce-de-Dieu, 45 Rue de Paris), an ancient little town with 2522 inhab., where Philip VI. married Blanche of Navarre in 1349, was once the capital of the 'Brie Française' and is famous for its cream cheese ('fromages de Brie'). Adjoining the Rue de Paris are the ruins of a château built in 1329-33 by the widow of Charles IV. The church of St-Etienne is a handsome building of the 13-16th cent.; it has a beautiful rose-window. In the adjoining Rue des Halles is an interesting Gothic façade of the 13th cent., belonging to an old hospital.

25½ M. *Grisy-Suisnes;* 27½ M. *Coubert-Soignolles*. We then cross the river *Yères*. — 31¾ M. *Yèbles-Guignes*.

33½ M. *Verneuil-l'Etang*, where the railway joins the Belfort line. See Baedeker's 'Northern France'.

36. Fontainebleau.

36½ M. Trains in 1-1¾ hr., starting from the *Gare de Lyon* (p. 183; fares 18 fr. 15, 11 fr. 85, 7 fr. 45 c.). — Visitors to Fontainebleau should devote a whole day to the excursion, leaving Paris by an early train. Best views to the left.

1¼ M. *Bercy-Ceinture*, in connection with the 'Ceinture' line (Appx., p. 63). — 3 M. *Charenton* (p. 255). We cross the Marne near its confluence with the Seine. On the left bank of the Marne lies Alfortville (p. 256). — 4½ M. *Maisons-Alfort* (p. 256). Farther on we cross the Grande-Ceinture.

9½ M. **Villeneuve-St-Georges**, with 14,034 inhab., is picturesquely situated on the slope of a hill to the left, at the confluence of the *Yères* and the Seine. The Lyons railway has large works here. In front of the Mairie is a statue of Victor Duruy (1811-94), statesman and historian, by Alfred Lenoir (1900). The former *Château de Beauregard*, where the Comtesse de Hanska, widow of Balzac the novelist, resided, has been acquired by the municipality. In the communal cemetery are the graves of 18 British soldiers (1914-18). To the right of the line is a suspension-bridge over the Seine (to Ablon, p. 427). — Grande-Ceinture, see p. 409.

FROM VILLENEUVE-ST-GEORGES TO MELUN VIÂ CORBEIL, 26¾ M., railway in 1½ hr. (fares 13 fr. 20, 8 fr. 65, 5 fr. 45 c.). — Beyond (2 M.) *Draveil-Vigneux* the line crosses the *Seine*. — 4½ M. *Juvisy* (p. 413). — 7 M. *Ris-Orangis*. — 9½ M. *Evry-Petit-Bourg*.

11¼ M. **Corbeil** (Hôtel Terminus, at the station; Bellevue, on the right bank, by the bridge), with 10,937 inhab., situated at the confluence of the Seine and the *Essonne*, owed its origin to a stronghold built in the 11th cent. to repel the incursions of the Normans, and became the capital of a county which Louis le Gros annexed to the crown. The *Moulins de Corbeil* are perhaps the largest flour-mills in France. A little beyond them are the *Hôtel de Ville* and the *Galignani Monument*, in marble, by Chapu, erected to the well-known Paris publishers (John Anthony, d. 1873; William, d. 1882), who were benefactors of Corbeil. The Rue Notre-Dame and the Rue St-Spire lead to the church of *St-Spire* (St. Exuperius; approached by a picturesque gateway), founded by Haymon I., Count of Corbeil (d. 957), and rebuilt in the 12th century. In the Rue Widmer, beyond the Essonne, is the *Musée*, occupying a former church of the knights of St. John (end of 12th cent.). To the N.W. of Corbeil are the *Etablissements Decauville*, ironworks whose speciality is narrow-gauge railways, and to the S.W. the town of *Essonnes* (9330 inhab.), with a large paper-mill. — From Corbeil to *Montargis*, see Baedeker's 'Northern France'.

Beyond *Villabé* (13 M.) the Melun line passes through a tunnel and crosses the Essonne. — 15½ M. *Coudray-Montceaux*. — 18 M. *St-Fargeau-Seine-Port*. Seine-Port is on the right bank. - 20½ M. *Ponthierry-Pringy*, with a bridge over the Seine. On the right bank is the wireless station of **Ste-Assise**, the most powerful in France, constructed in 1921-22, with seventeen iron pylons over 800 ft. high. Its two sets of transmitting apparatus are operated direct from Paris by means of an electric cable. — Beyond (23½ M.) *Vosves* we skirt the park of the *Château de Belombre*.

26¾ M. **Melun**, see below. The line crosses the Seine and follows the right bank to (29 M.) *Montereau*. — 37¼ M. *Vulaines-sur-Seine-Samoreau*, the fifth station beyond Melun, is only 1¼ M. in a straight line from the Tour Denecourt (p. 424), and beyond (41 M.) *Champagne* we see the Forest of Fontainebleau on the left bank.

Beyond Villeneuve-St-Georges we ascend the valley of the Yères, which is crossed before and after (11¼ M.) *Montgeron*. — 13¾ M. *Brunoy*. The train now traverses a long viaduct, commanding a fine view. — 16¼ M. *Combs-la-Ville-Quincy*. — 19¼ M. *Lieusaint-Moissy*. — 23½ M. *Cesson*. To the right, in the distance, the mighty aerials of the Ste. Assise wireless station (see above) are visible. — Near Melun the Seine is again crossed.

28 M. **Melun**. — HOTELS. *Grand Monarque*, 27 Rue du Miroir, on the right bank of the Seine; *Hôtel de la Gare*, Place du Général-Gallieni, by the station, 30 beds, R. from 7, B. 2½, L. or D. 8 fr.; *Hôtel du Commerce*, 16 Rue Carnot.

Melun (177 ft.), the capital of the Seine-et-Marne department, is an ancient town with 14,657 inhab., picturesquely situated on an eminence above the Seine and carrying on a brisk trade in grain, poultry, and 'fromage de Brie' (p. 415). Melun is the *Metlodunum* mentioned by Cæsar as having been captured by his lieutenant Labienus in 53 B.C. The Normans also laid it waste; and after it had become a royal residence under the early Capetians, it was captured successively by Charles the Bad, king of Navarre, in 1358, by Du Guesclin in 1359, by Henry V. of England in 1420 (after an obstinate resistance by the inhabitants, who succeeded in expelling the invaders ten years later), and by Henri IV. in 1590.

The Rue du Général-Gallieni, on the left of the station, and the Avenue Thiers lead to the centre of the town. A monument to the victims of the war of 1870-71, by the sculptor Desvergnes, was erected in 1899 at the corner of the Avenue Thiers and the Boulevard Chamblain. Farther on we cross an island in the Seine, on which lay the Gallic settlement (comp. p. xviii). On the right rises the church of *Notre-Dame*, a Romanesque edifice of the 11-12th cent., afterwards remodelled, and restored in the 19th century. The transepts are surmounted by two Romanesque towers; the choir is Gothic. The interior contains some excellent old paintings: in the left aisle, Descent from the Cross, by Jordaens, after Rubens, and, in the right aisle, Ecce Homo, by Sebastian Franck; also a good 15th cent. monument.

The Rue St-Aspais, on the other side of the island, skirts the back of the church of St-Aspais, with its conspicuous spire. In the Quai Pasteur, on the left, is a monument to *Pasteur* (1822-95), with a bust and group in bronze by A. d'Houdain (1897), erected in honour of the great scientist's discovery (near Melun) of the anti-toxin for anthrax (comp. p. 328). *St-Aspais* dates from the 16th century. On the apse is a medallion of St. Joan of Arc, by Chapu, erected to commemorate the expulsion of the English in 1430. The exterior is richly decorated, while the interior deviates from the usual form in having single aisles in the nave and double aisles in the choir. The choir has some fine old stained glass and six marble medallions of apostles and church-fathers, dating from the 17th century. The right aisle contains two old paintings, a Last Supper and the Hebrew Children in the Fiery Furnace.

To the right, beyond St-Aspais, is the *Hôtel de Ville*, a handsome Renaissance edifice, part of which is ancient, though it was not completed until 1848. In the interior is a small museum comprising local antiquities, paintings, and casts of works by the sculptor Henri Chapu (1833-91), who was born at Le Mée, 2 M. to the W. of Melun. The courtyard is adorned with a marble statue of Jacques Amyot (1513-93), a native of Melun, Bishop of Auxerre and translator of Plutarch; it was executed by Godin in 1860.

About $3^3/_4$ M. to the N.E. of Melun, near the tram-route to Verneuil, lies the **Château de Vaux-le-Vicomte**, or *Vaux-Praslin*, a gorgeous structure erected by Louis Le Vau in 1656-61 for Nicolas Fouquet (superintendent of finance under Louis XIV.), whose extravagance and malversation ended in imprisonment. The park was designed by Le Nôtre. The château contains paintings by Le Brun and Mignard, tapestries, etc., and may be inspected from July to Dec. on application to the proprietor, M. Edme Sommier, 57 Quai d'Orsay, Paris (comp. p. 57).

Steam Tramways ply from Melun to (12 M.) *Verneuil-l'Etang* (p. 415), in 1 hr., and to *Barbizon* (p. 425), $7^1/_2$ M., in $^3/_4$ hr. The latter line passes *Dammarie-lès-Lys* and *Chailly-en-Bière*.

Beyond Melun we see on the left the *Château de Vaux-le-Pénil* (18th cent.), above the right bank of the Seine. Then a small tunnel, on emerging from which we find the Seine on our left. — $31^3/_4$ M *Bois-le-Roi*. We enter the forest of Fontainebleau. — $36^1/_2$ M. *Fontainebleau-Avon* (buffet).

FONTAINEBLEAU.

The Station is about $1^1/_2$ M. from the palace (tramway). Visitors who arrive before luncheon-time should proceed direct from the station to the Tour Denecourt (p. 424): cross the bridge over the line (coming from the Paris direction) and bear to the right; then straight on to the cross-roads, whence the road to the right leads to the ($1^1/_2$ M.) tower. The palace and garden may be visited next (1-$1^1/_2$ hr.), and a walk or drive taken to the Gorges de Franchard (p. 425; 2-3 hrs.) in the afternoon.

Hotels, all with restaurants (charges should be previously ascertained). **Hôtel de France & d'Angleterre* (Pl. c; B, 3), Place Solférino, opposite the palace, a long-established fashionable house with corresponding charges, R. from 35 fr., meals à la carte (excellent cuisine); **Londres* (Pl. c; B, 3), an annexe of the Hôtel de France, R. from 25 fr., meals à la carte; **Savoy* (Pl. a; E, 1), 40 Av. du Chemin-de-Fer, palatial, with a fine view of the forest, open from May till October, 120 beds, R. from 30, L. or D. 22 fr. (dancing). — **Aigle Noir* (Pl. b; B, 3), 27 Place Denecourt, opposite the palace on the N. side, 40 beds, R. from 15, L. 14, D. 15, P. from 35 fr.; *François Premier* (Pl. d; B, 3), 23 Rue Royale, 60 beds, R. from 15, L. or D. 14, P. from 30 fr. — *Hôtel de Moret & d'Armagnac* (Pl. e; C, 3), 16 Rue du Château, 40 beds, R. from 15, L. or D. 12, P. from 35 fr.; *Hôtel du Palais* (Pl. f; B, 3), 25 Place Denecourt, 30 beds, R. from 12, L. 12, D. 13, P. from 35 fr.; *Cadran Bleu* (Pl. g; C, 3), 9 Rue Grande, 60 beds, R. from 15, L. or D. 14, P. 35 fr.; *Hôtel de Toulouse* (Pl. h; C, 2), 183 Rue Grande, 20 beds, R. from 10, L. or D. 11, P. from 30 fr.; *Hôtel de la Forêt & de la Gare* (Pl. l; E, 1), opposite the station, 40 beds, R. from 10, L. or D. 12, P. from 28 fr. — *Launoy* (Pl. i; B, 4), 37 Boul. de Magenta, 40 R. from 8 fr., a 'hôtel meublé'.

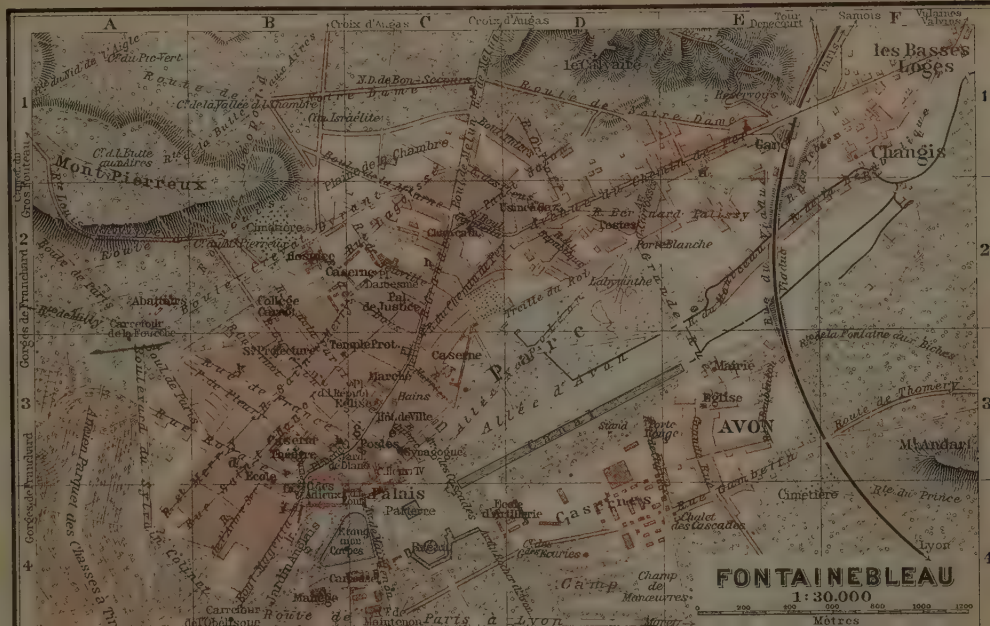
Cafés in the Place Denecourt and the Rue Grande.

Cabs. From the station to the château 5 fr., per hour 8 fr. Drives in the forest according to arrangement. — Motor Coaches ('autocars') of the P.L.M. start daily in summer (April-Oct.) for drives in the forest (7 fr. in the morning, 12 fr. 75 c. in the afternoon, 17 fr. 25 c. all day). Seats may be reserved at the Gare de Lyon at Paris or at the office in the Place Denecourt.

Tramways from the station: to the *Château*, about every 12 min. (50 c.); to *Vulaines-sur-Seine* (p. 416), viâ *Valvins;* to *Samois-sur-Seine*.

Post Office (Pl. C, 3), Place Denecourt. — Information Bureau *(Syndicat d'Initiative)*, next door to the Hôtel de Ville (Pl. C, 3).

Golf Course on the Route d'Orléans, about 1 M. from the town (beyond Pl. A, 4; cab from the station 10 fr.). Green-fee (introduction necessary) 10 fr., Sat., Sun., and holidays 20 fr.


FONTAINEBLEAU
1:30.000
Mètres
Palais
AVON
Casernes
Champ de Manœuvres
Mont Pierreux
les Basses Loges
Changis
Paris à Lyon
Lyon
Route de Paris
Route de Thomery
Route de Melun
Route de Nemours
Route de Samois
Route de Valvins
Route de Fontainebleau
Route de Moret
Route de Montereau
Route de Bellevue
Route de Barbizon
Route de Milly
Route de Grez
Route de Bourron
Route de Nangis
Route de Provins
Route de Sens
Route de Dijon
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Route de Paris à Bourron
Route de Paris à Grez
Route de Paris à Milly
Route de Paris à Barbizon
Route de Paris à Bellevue
Route de Paris à Fontainebleau
Route de Paris à Moret

ADMISSION TO THE PALACE daily 10-12 and 1-5 o'clock in summer and 11-12 and 1-4 in winter; adm. 1 fr., free on Sun. and on Thurs. afternoon. The attendant who shows the apartments (gratuity) is to be found at the entrance at the end of the principal court, at the foot of the Escalier du Fer-à-Cheval (p. 420). The visit, though hurried, takes about an hour. 'Guide Général du Palais de Fontainebleau' (13 fr.; new, illustrated) and 'Fontainebleau, Guide Pratique et Historique' (6½ fr.; also in an English translation), both by *A. Vincent*.

Fontainebleau (253 ft.; pop. 16,070), a quiet town, with broad, clean streets and small houses, is a fashionable summer resort. In the Rue Grande, which leads to the palace (tramway), is the church of *St-Louis* (1868; Pl. C, 3), behind which, in the Place de la République, is a bronze statue, by Godin (1881), of *General Damesme*, a native of Fontainebleau, killed at Paris in June 1848 (comp. p. xxv); farther on are the modern *Hôtel de Ville* (Pl. C, 3) and a monument to *President Sadi Carnot* (1837-94), with a bronze bust and a statue of France, by Peynot (1895). — The handsome monument to *Rosa Bonheur* (1901), in the Place Denecourt (Pl. B, 3), consists of a bronze bull, designed by the artist herself, on a granite plinth adorned with her portrait and three of her pictures in relief.

The ***Palace** (Pl. B, C, 3, 4) of Fontainebleau occupies the site of a castle founded by Louis VII. (d. 1180). It was built for Francis I. by the architects *Gilles le Breton*, *Pierre Chambiges* the elder (?), and *Philibert Delorme*, and, although of great extent, looks less imposing than other châteaux of this period, there being for the most part only one story above the ground-floor. The internal decoration, however, is superb; it was executed by *Rosso de' Rossi* and *Primaticcio*, with the aid of other Italian and French artists (School of Fontainebleau, p. xli). Henri IV. (d. 1610) and his son Louis XIII. (d. 1643) made considerable additions to the château, but since then it has undergone little alteration. It was a favourite residence of Napoleon I., but after 1815 it was much neglected. Louis Philippe and Napoleon III. spent large sums in restoring it. — Curator, Georges d'Esparbès.

Several historical associations attach to the palace besides those which are referred to hereafter. Francis I. received the Emperor Charles V. at Fontainebleau in 1539. In 1602 Henri IV. caused his companion-in-arms Marshal Biron to be arrested here on a charge of high treason, and to be beheaded in the Bastille a month later. In the previous year the palace witnessed the birth of Louis XIII. Queen Christina of Sweden, daughter of Gustavus Adolphus and a convert to Catholicism, resided here in 1656-58. Here, in 1685, Louis XIV., who visited Fontainebleau every year for the hunting, signed the Revocation of the Edict of Nantes. The Grand Condé died here in 1686, and it was in this palace that the sentence of divorce was pronounced against the Empress Josephine in 1809.

The *American Conservatory of Music* and the *American School of Fine Arts*, summer schools for American students, are held annually in the palace from June 25th to Sept. 25th under the patronage of the French Republic.

The COUR DU CHEVAL-BLANC, by which we enter, derives its name from a cast of the horse of the statue of Marcus Aurelius (at

Rome), which once stood in it. It is sometimes called the *Cour des Adieux* from having been the scene of Napoleon's parting from the grenadiers of his Old Guard on April 20th, 1814, after his abdication. Here, too, on March 20th, 1815, on his return from Elba, the Emperor reviewed the same troops before marching with them to Paris. — In the centre of the palace is the monumental *Escalier du Fer-à-Cheval*, ascending to the first floor. It was built by Jean du Cerceau in 1634 and so named from its horseshoe form. Below, between the two branches of the staircase, is the usual entrance for visitors.

The direct route from the Place Denecourt (p. 419) to the entrance of the château crosses the pretty *Jardin de Diane* or *Jardin de l'Orangerie*, which has a fountain with a bronze Diana after the antique.

Interior. The Chapelle de la Trinité, on the ground-floor to the left, has a fine ceiling painted by *Martin Fréminet* (1618-19; restored). The altar is by *Bordogni* (early 17th cent.), and the altar-piece (Descent from the Cross) by *Jean Dubois*. Opposite the altar is the royal gallery. In this chapel Louis XV. was married to Marie Leszczinska in 1725, Napoleon III. was baptized in 1810, and Ferdinand, Duke of Orleans (p. 226), was married to Princess Helena of Mecklenburg in 1837.

A broad staircase leads to the first floor, where we usually begin with the —

Appartements de Napoléon-Premier, facing the Jardin de l'Orangerie. Antechamber: Panels above the doors by pupils of *Boucher;* pictures by *Vien* and *Brenet;* under glass, Napoleon's hat; curious Louis XVI. clock. Secretary's room: Furniture by *Jacob* and Gobelins tapestry (Battle of Las Navas de Tolosa) after *Horace Vernet* (see p. 349); under glass, fragment of Napoleon's coffin used at St. Helena. Bath-room, with mirrors adorned with paintings by *Barthélemy*, said to have come from the bath-room of Marie Antoinette at the Petit-Trianon (p. 364), and with a cornice of beautifully carved roses. Room with a small table in the centre, on which Napoleon signed his abdication in favour of his son on April 11th, 1814; on the right, bust of Napoleon by *Canova*. Study, with a ceiling by *J. B. Regnault*, representing Law and Justice; Napoleon's writing-table, by *Jacob;* at the end, Napoleon's camp-bed. Bedroom, with a handsome chimney-piece of the time of Louis XVI., the cradle of the King of Rome, and fine furniture.

To the left is the *Salle du Conseil, of the Louis XV. period, decorated by *Boucher*, *Vanloo*, and *Pierre*, and containing furniture covered with Beauvais tapestry. — Then the *Salle du Trône, with a handsome ceiling (time of Charles IX.), a crystal chandelier, and panelling of the period of Louis XIII. and Louis XIV. Portrait of Louis XIII. after *Philippe de Champaigne*.

We next enter the *Appartements de Marie-Antoinette. Bou-

doir, charmingly decorated by the brothers *Rousseau*, with a chimney-piece by *Gouthière;* two small vases of ivory and gold. The elaborate ironwork of the window fastenings should be noted. Bedroom: Silk hangings presented by the city of Lyons; jewel-cabinet of Marie Louise, by *Jacob;* fine Louis XIII. ceiling. Music-room, with a small table in Sèvres porcelain by *Jean Georget* (1806). Salon of the ladies-in-waiting, with Louis XVI. furniture and two Beauvais tapestries (hunting scenes).

We now reach the Galerie de Diane, or Bibliothèque, 98 yds. in length, constructed under Henri IV. and restored by Napoleon I. and Louis XVIII. The library (32,000 vols.) was founded by Napoleon III. in 1855. The gallery is adorned with paintings of mythological scenes, by *Blondel* and *Abel de Pujol.*

Under the Galerie de Diane is the old Galerie des Cerfs, which is not shown to visitors. It was in this room in 1657 that Queen Christina of Sweden, while a guest at the French court after her abdication (comp. p. 419), caused her unfortunate equerry and favourite Count Monaldeschi to be put to death.

We are next conducted to the Salons de Réception, parallel with Marie Antoinette's apartments and overlooking the Cour Ovale (p. 424). They date from Francis I.'s time, were entirely renovated under Louis Philippe, and have elaborate coffered ceilings. The antechamber is hung with Gobelins tapestry of the Louis XIV. period, after *Charles Le Brun* (Summer, Autumn, and Winter), and the following room ('Salon des Tapisseries') contains Gobelins tapestry of the Louis XIV. period, furniture covered with Beauvais tapestry, and a writing-table by *Jacob.* The 'Salon de François-Premier' contains a handsome chimney-piece, partly of the 16th cent., with a medallion by *Primaticcio* (Venus and Adonis) and a small relief attributed to *Benvenuto Cellini;* Bruges tapestry ('Chasses de Maximilien', after *Barend van Orley*; comp. pp. 229, 393); and furniture covered with Beauvais tapestry. The carpet is the largest Savonnerie carpet (p. 326) in existence.

The Salon de Louis XIII, in which the king was born in 1601, is decorated with paintings by *Ambroise Dubois* (d. at Fontainebleau in 1615) from the story of Theagenes and Chariclea, and contains a small Venetian mirror (1550), one of the earliest of its kind, and an ivory jewel-case that belonged to Anne of Austria. The Salle St-Louis, in the oldest part of the palace ('Donjon', with walls 8 ft. thick), contains fifteen pictures from the life of Henri IV., and a marble relief, by *Jacquet*, of Henri IV. on horseback. — In the Salon des Jeux, or des Aides-de-Camp, are two Italian cabinets in carved ebony (16-17th cent.). — The Salle des Gardes has a beamed ceiling and a handsome chimney-piece, by *Jacquet* (1590), with a bust of Henri IV. and statues of Power and Peace by *Pierre Franqueville.* Fine marquetry flooring (1837).

On the Escalier du Roi, which has fine stucco ornamentation,

are paintings from the life of Alexander by *Niccolò dell'Abbate*, after his master *Primaticcio*, restored or entirely repainted by *Abel de Pujol*. The windows look into the Cour Ovale (p. 424).

The *Galerie de Henri-Deux, or Salle de Bal (98 by 33 ft.), was built by Francis I., decorated with superb panelling and paintings by Henri II. for his mistress Diane de Poitiers, and restored by Louis Philippe. The monogram *H* and the emblems of Diana (crescent moon, bow and arrows) frequently recur. The mythological frescoes after *Primaticcio* by *Niccolò dell'Abbate* have been freely restored by *Alaux*. At one end is a handsome chimney-piece, at the other a minstrels' gallery. The windows afford a pleasant survey of the gardens.

The Appartements de Madame de Maintenon are less interesting. The study contains a painting by *Vien*, The vendor of Cupids. In the salon is a fire-screen worked by the ladies of St-Cyr (p. 365), a Boulle bureau, chairs covered in tapestry, and a Boulle clock reproducing the 'char embourbé' at Versailles (p. 362).

Retracing our steps to the Salle de St-Louis, we turn to the left into the *Galerie de François-Premier, which extends from the Cour de la Fontaine (p. 423) to the vestibule of the Escalier du Fer-à-Cheval (p. 420). This gallery, begun in 1528 and restored by Louis Philippe, is adorned with fourteen large allegorical and mythological scenes by *Rosso de' Rossi* relating to the history of Francis I. Between the paintings are bas-reliefs, caryatids, trophies, and medallions. The salamander (the king's emblem) and the initial *F* frequently recur.

The Vestibule d'Honneur, reached by the Escalier du Fer-à-Cheval (p. 420), has two handsome oak doors of the time of Louis XIII. and four 19th cent. doors in the same style.

To the left are the Appartements des Reines Mères et de Pie VII (not shown on summer afternoons), successively occupied by Catherine de Médicis (d. 1589), Anne of Austria (d. 1666), and Pope Pius VII., who was a prisoner here from 1812 to 1814. These rooms contain handsome furniture and ornaments of the end of the 18th and the beginning of the 19th cent.: Furniture by *Jacob;* clocks and sconces by *Thomire, Delafontaine,* and *Lepautre;* goldsmiths' work by *Biennais, Auguste,* and *Odiot.* We pass through an antechamber with chairs and hangings in Cordovan leather, two fine Louis XIII. chests, and paintings by *N. Hallé;* in the centre, small marble table presented by Pius IX. to his godson, the Prince Imperial (1857). Gobelins tapestry (Apotheosis of Constantine). — The next room, the Salon des Officiers de Service, is fitted up as a Louis XVI. bedroom; superb commode by *Gouthière* and *Riesener*. — The Salon de Réception, hung with tapestry of the time of Louis XIV. and furnished with chairs upholstered in Beauvais tapestry, has a table in iron and bronze presented to Napoleon I.

and a ceiling in the Louis XIII. style. The Concordat (p. xxiv) was signed here in 1801. — The queen's bedroom, also with a fine Louis XIII.. ceiling by *Cotelle*, is hung with Beauvais tapestry (Raphael's School of Athens and the fables of La Fontaine) and contains portraits of Anne of Austria and Marie Thérèse by *Coypel*. — Then come two small rooms, the first with a portrait of Pius VII., after *David*, the second containing two portraits in tapestry (Henri IV. and Louis XV.) and Beauvais tapestry of the time of Napoleon III. — Farther on is the pope's bedroom, with a bed in the Louis XIV. style and portraits of Louis XV. and Marie Leszczinska after *C. Vanloo*. Commode by *Riesener*. — The corner room, where Pius VII. used to say Mass, contains a piece of tapestry after *Giulio Romano* (one of the 'Triumph of the Gods' series). View of the carp pond (p. 424). — In the following room: Fine Empire furniture, used by Pius VII.; Gobelins tapestries (Esther and Joseph) after *Coypel;* and two paintings by *Mignard*. — We then enter the Galerie des Fastes, which contains Sèvres vases and two Gobelins tapestries (Louis XIV. at Lille and at Dunkirk).

Lastly we reach the Galerie des Assiettes, which derives its name from the quaint decoration (due to Louis Philippe), consisting of 128 plates let into the panelling, with views of royal residences, etc. The frescoes by *A. Dubois* are from the Galerie de Diane. On the right, a jewel-case decorated with Sèvres porcelain, presented to Helena of Mecklenburg at the time of her marriage to the Duke of Orleans (1837).

Visitors are sometimes shown the Chapelle Haute de St-Saturnin, containing the tribune of Henri II. and some ancient paintings restored in 1895, and the Chapelle Basse. The original chapel was dedicated in 1169 by St. Thomas à Becket, then a refugee in France. — The permission of the curator is necessary for a visit to the Appartements du Premier Consul et de Joséphine, on the ground-floor.

On the ground-floor, on the right side of the main building, is a **Chinese Museum**, open at the same hours as the palace but closed on Mondays (ticket of admission for the palace available without extra charge). The entrance is in the Cour de la Fontaine (see below). The collection, which is valuable, was begun after the French expedition to China in 1860. — Room I. Perfume-censers in cloisonné enamel; lacquered panels. In the glass-case by the back-wall: Gold crown of the King of Siam; valuable presents (belt, gold knife, fork, and spoon) made by the Siamese ambassadors to Napoleon III. (1861); flower-vases; bowls and ewers in gold and enamel; porcelain and rock-crystal. — Room II. Pagodas; palanquin; furniture; vases; silver bowls; in the glass-cases, porcelain and faience, mandarin's collar and other objects in jade. — Room III. Dragons and pagoda in copper; elephant's tusks; weapons and armour; flags.

Gardens (open daily till sunset). The principal entrance is by the *Cour de la Fontaine* (Pl. B, C, 4), or *Cour d'Ulysse*, reached through the large door to the right of the Escalier du Fer-à-Cheval (p. 420). This courtyard is flanked on three sides by buildings

(on the N. the Galerie de François-Premier, p. 422), and on the S. by a *Pond* famous for its voracious carp. In front of the pond is Ulysses hurling the discus, by Petitot (1810).

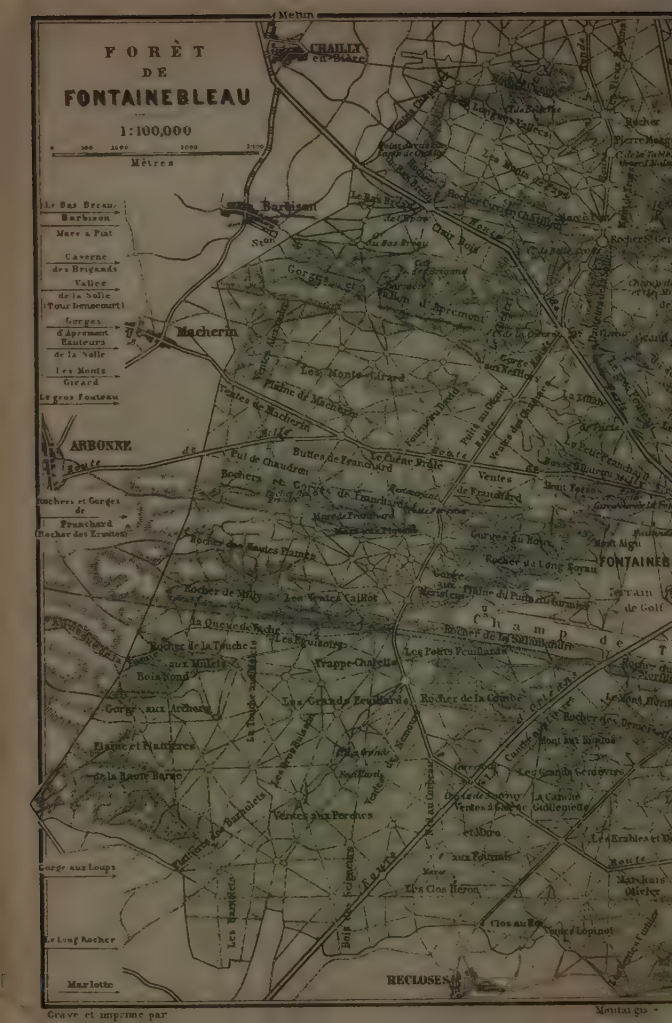
To the W. lies the *Jardin Anglais*, laid out under Napoleon I. (Pl. B, 4).

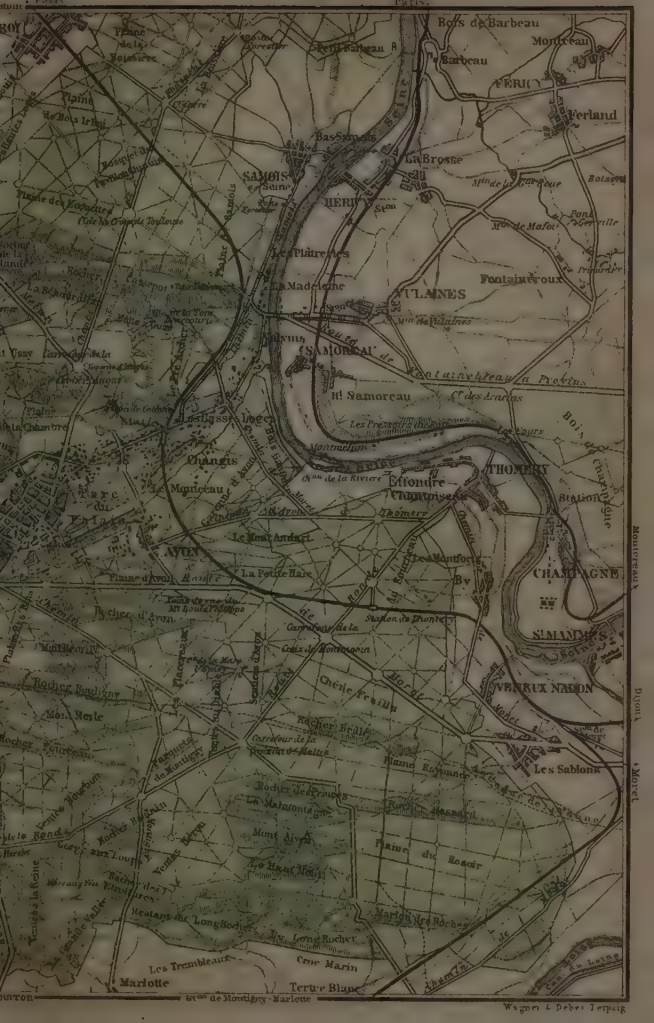
Beyond the E. passage of the Cour de la Fontaine, between the two flights of steps, we observe the *Porte Dorée*, adorned with frescoes after Primaticcio (restored by Picot). Beyond it, on the left, is one of the entrances to the *Cour Ovale*, or *Cour du Donjon* (not open to the public), which is interesting on account of its fine colonnades of the early French Renaissance. — Farther on is the *Parterre* (Pl. C, 4; always open), designed for Louis XIV. by Le Nôtre, with its ornamental ponds and sculptures. On the N. side of the Parterre is the *Cour Henri-Quatre*, which now belongs to the Ecole d'Application de l'Artillerie et du Génie. On the E. side of the Parterre is the *Canal* (3/4 M. long), dating from the time of Henri IV. To the N.E. of the Parterre is the *Park* (Pl. C, D, 2, 3), containing the *Treille du Roi*, a trellis of vines, 3/4 M. long, which yields the famous grapes known as 'Chasselas de Fontainebleau'.

The ***Forest of Fontainebleau**, which is about 56 M. in circumference and covers an area of 41,940 acres, is justly regarded as one of the most beautiful in France. On the N.E. side it is bounded by the windings of the Seine, on the S.E. by the beautiful valley of the Loing. The soil is sandy, and the characteristic trees are firs, oaks, and birches, with much bracken and heather. The surface of the forest is very undulating and its most striking feature is the outcrop of sandstone rock, which yields most of the paving-stones of Paris. The fine old timber and wild gorges of the forest afford beautiful walks and attract many artists (see p. 425). The forest has frequently been damaged by fire. It contains a number of deer, which are hunted in winter.

All points where paths cross each other are provided with sign-posts. Blue and red marks placed on trees and rocks indicate the way to the most picturesque points. The small red rectangles, with the distances below, point in the direction of the town. — Those who leave the beaten paths should beware of adders.

The two most popular points in the forest near Fontainebleau are (20 min. N.) the ***Croix du Calvaire* (Pl. D, 1), with a view of the town, and (3/4 hr. N., or 1/2 hr. from the station, see p. 418) the ***Tour Denecourt*, which commands a fine panorama. We follow the Rue Grande and the Melun road; from the latter, 6 or 7 min. from the town, the Chemin du Calvaire diverges to the right, opposite the chapel of Notre-Dame-de-Bonsecours (Pl. C, 1). (From the Calvaire a path leads to the Tour Denecourt in 1/2 hr., passing the Roche-Eponge.) About 1 1/2 M. from the town, the Melun road forks at the Carrefour de la Croix-d'Augas, on the right of which


FORÊT
DE
FONTAINEBLEAU
1:100,000
Mètres
Melun
CHAILLY en Bière
Barbison
Le Bas Breau
Barbison
Mare à Piat
Caverne des Brigands
Vallée de la Solle (Tour Denecourt)
Gorges d'Apremont
Hauteurs de la Solle
Les Monts Girard
Le gros Fouteau
Macherin
ARBONNE
Rochers et Gorges de Franchard (Rocher des Ermites)
Gorge aux Loups
Le Long Rocher
Marlotte
Gorges et Vallon d'Apremont
Les Monts Girard
Plaine de Macherin
Ventes de Macherin
Buttes de Franchard
Le Chêne Brûlé
Pul de Chaudron
Rochers et Gorges de Franchard
Ventes de Franchard
Rocher des Hautes Plaines
Rocher de Milly
Les Ventes Caillot
la Queue de Vache
Les Eguisoirs
Rocher de la Touche aux Mulets
Bois Nond
Trappe-Charette
Les Grands Feuillards
Rocher de la Combe
Gorge aux Archers
Plaine et Plattières de la Haute Borne
Ventes aux Perches
Les Barnolets
Bois des Seigneurs
Les Clos Héron
Clos au Roi
Ventes Lopinot
Les Grands Genièvres
Mont aux Bigotes
Rocher des Demoiselles
Les Erables et D
Marchais Olivier
Les Petits Feuillards
Champ de T
Terrain de Golf
Rocher du Long Soyau
Gorges du Houx
Mont Aigu
FONTAINEB
Rocher Cuvier Châtillon
Les Monts de Fays
Rocher
Pierre Meag
Gorge aux Neffles
Ventes des Chaumes
Le Petit Franchard
Bosse d'Haut au Milly
Mont Fossé
Rocher de la Salamandre
Les Grands Genièvres
La Canche Guillemette
Ventes à Gale
Ventes aux Fourmis
Les Grands Feuillards
Les Gros Buisson
Ventes de Nemours
Nid au Corbeau
Les Barnolets
Route
RECLOSES
Grave et imprimé par
Montargis



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is the *Caverne d'Augas*, with a bronze medallion of Paul Merwart (d. 1903), the artist, by E. Dubois (1906). At the carrefour we follow the Chemin de Fontaine-le-Port to the right; about $^1/_3$ M. farther on (sign-post) a path to the Tour Denecourt diverges to the right. The tower (rfmts.) bears a bronze medallion of C. F. Denecourt (1788-1875), who spent his fortune and much of his life in exploring and mapping out the forest.

Between the Melun and Paris roads are the *Nid de l'Aigle* and the *Gros-Fouteau*, two of the finest groups of trees in the forest, situated about $1^1/_2$ M. from the town by the Route Louis-Philippe (Pl. A, 1, 2).

Visitors seldom extend their excursion beyond the Rochers and Gorges de Franchard, about 3 M. to the W. of the town. From the Carrefour de la Fourche (Pl. A, 2, 3) we follow the broad Route de Milly, which diverges to the left from the high-road to Paris. Carriages turn to the left at the Route Ronde, which leads to the restaurant. Pedestrians quit the Route de Milly by a footpath on the left ascending to the *Mont Fessas* (to the left are the *Mont Aigu* and the *Gorges du Houx*), and proceed thence to the Carrefour du Cèdre and the Carrefour de la Croix-de-Franchard, 5 min. from the Restaurant de Franchard. The celebrated *Rochers* and *Gorges de Franchard*, 5 min. W. of the restaurant, beyond a ruined monastery, are a chaotic group of white sandstone rocks overgrown with trees and bushes and occupying a valley-basin $2^1/_2$ M. in circuit.

An excursion to the *Rochers* and *Gorges d'Apremont* and the fine timber of the neighbouring *Bas-Bréau*, to the N.W. of the town (near Barbizon, see below), is likewise interesting. Between the Rochers d'Apremont and the *Monts Girard*, another chain of hills on the S., extends the *Dormoir*, one of the most beautiful parts of the forest. In the upper part of the Gorges d'Apremont is situated the *Caverne des Brigands* (rfmts.). Farther to the N. is the highroad to Paris (see above), which leads in the direction of Fontainebleau past the *Hauteurs de la Solle* and the Gros-Fouteau (see above) to the carrefour of the *Croix du Grand-Veneur;* on the S.W. are the *Bouquet du Roi* and the *Tillaie*, fine groups of old trees.

Among the interesting points in the S. part of the forest are the *Rocher d'Avon*, between the road to Moret and that to Marlotte; the *Rocher Bouligny* and the *Rocher des Demoiselles;* also the *Gorge aux Loups* and the *Long-Rocher*, near the verge of the forest, in the direction of Marlotte (p. 426).

Barbizon, or *Barbison* (Hôtel des Charmettes, R. from 12, B. 3, L. or D. 20 fr.; de la Forêt, open from April to Oct. 15th, L. or D. 15 fr.; du Bas-Bréau or Stevenson House, L. or D. 15 fr.; de la Clef-d'Or, L. or D. 10 fr.), close to the edge of the forest, $5^1/_2$ M. to the N.W. of Fontainebleau, is connected by tramway with Melun (see p. 418). Though now somewhat sophisticated, it is a famous rendezvous of artists, many of whose paintings adorn the

walls of the hotels, and it gave its name to the Barbizon School (p. lii). On a rock at the entrance to the forest is a medallion, by Chapu, in memory of Jean François Millet (1815-75) and Théodore Rousseau (1812-67), who are buried in the village graveyard. Robert Louis Stevenson was "for some time a consistent Barbizonian" (1875 et seq.); Siron's Inn where he used to put up, as described in 'Later Essays', is now the Hôtel du Bas-Bréau.

From Fontainebleau to Nemours, 17½ M., railway in 40-55 min. (fares 8 fr. 60 c., 5 fr. 60 c., 3 fr. 55 c.). — 3 M. *Thomery*, on the Seine, 1¼ M. to the N.E., is noted for its grapes. At *By*, close by, is the château where Rosa Bonheur (p. 246) lived and died. — 5 M. **Moret** (buffet; Hôtel de Bourgogne, R. from 8 fr.; A Robinson, 20 R. from 10, B. 3, L. or D. 13 fr.), an ancient little town (pop. 2384) picturesquely situated on the Loing. It retains part of its old walls, two town-gates, and a 12th cent. keep (transformed into a private house). The church of Notre-Dame is a fine building of the 12th and 15th centuries. Adjacent is an old shop where barley-sugar ('sucre d'orge'), a speciality of Moret, is sold. On the Champ-de-Mars is a monument to Alfred Sisley (1839-99), the painter, who lived and died at Moret. — We diverge from the main line to Montereau and Dijon (see Baedeker's 'Northern France') and ascend the beautiful valley of the *Loing*, skirting the Forest of Fontainebleau. — 10 M. *Montigny* (Hôtel de la Vanne-Rouge; du Long-Rocher), with a 13-15th cent. church, is a resort of artists and anglers. **Marlotte** (Hôtel de la Renaissance, 130 R. from 6, B. 4, L. or D. 14 fr.), ¾ M. to the W. of the station and 5½ M. to the S. of Fontainebleau, on the edge of the forest, is a pleasant summer resort and popular with artists. — Near (12½ M.) *Bourron-Marlotte* (Hôtel de la Paix; du Pavé-du-Roi) are *Recloses*, 2½ M. to the N.W., and *Grez-sur-Loing*, 1¼ M. to the S. — 17½ M. *Nemours*, see Baedeker's 'Northern France'.

IV. ROUTES FROM LONDON TO PARIS.†

37. By Air.

The English Channel was flown for the first time by Louis Blériot on July 25th, 1909 (from Calais to Dover, in 38 min.; comp. p. 197). Ten years later, on Aug. 27th, 1919, the air route from London to Paris (233 M.) was opened for passengers and goods, and it is likely to remain one of the most popular among the shorter flights in Europe. The aeroplanes start from Croydon and land at Le Bourget, but passengers are conveyed by motorbus, free of extra charge, to and from the aerodromes. The actual time in the air (2-2$^1/_2$ hrs.) shortens the journey considerably, and the customs inspection (p. xiv) is prompt, but an hour is allowed at either end for the motor-connections between the aerodromes and the rendezvous where passengers muster. The service is confined to daylight at present, and is not yet completely independent of weather conditions.

There are several departures daily all the year round. Tickets and full information may be obtained at the LepAerial Bureau, 27 Piccadilly, London, W. 1, or from Messrs. Thos. Cook & Son, Ludgate Circus, E.C. 4, etc., the American Express Co., 6 Haymarket, S.W. 1, and 84 Queen St., E.C. 4, and other tourist agents (Paris offices, see p. 41).

Fares: Imperial Airways Ltd., 6*l.* 6*s.*, return-ticket 12*l.*; French Air Union 5*l.* 5*s.*, return-ticket 10*l.*, both including motor-connection (see above). Hand-luggage to the extent of 30 lb. is free, excess being charged at 3*d.* per lb.

No more precautions are needed than go to an ordinary sea trip, including gloves and a warm light coat, in case extra heights are necessary to avoid cloud. Cotton-wool is distributed to lessen the roar of the engines and propeller, and there are other provisions for the passenger's comfort. Delicate persons will have to grow used to the slight dip or oscillation, and those ordinarily subject to sea-sickness may possibly find themselves troubled by air-sickness. Luncheon baskets may be obtained at the aerodrome restaurant, but for an initial trip it is wiser to depend upon a few dry biscuits and a little fruit.

There are also regular air services from London to Rotterdam, Amsterdam (Hamburg, Copenhagen), Hanover, and Berlin, and from London to Ostend, Brussels, and Cologne. Also from Paris to Cherbourg (in connection with the transatlantic liners; see p. 447), from Paris to Rotterdam and Amsterdam, from Paris to Bâle and Zurich, and (in summer) from Paris to Strasbourg, Prague (Warsaw), Vienna, Budapest, Belgrade, and Bucharest. — 'Taxiplanes', costing 2*s.* per mile for three passengers, are available at Croydon and Le Bourget for journeys to any desired destination.

Special motorbuses leave the Hotel Victoria, Northumberland Avenue (near Charing Cross), and arrive at the *Croydon Aerodrome* near Waddon Station (12 M. to the S. of London) in time for all

† For further details, see Baedeker's 'Northern France'.

preliminaries to be cleared. The aerodrome is provided with an hotel (R. & B. 9*s.* 6*d.*, L. 3*s.* 6*d.*, D. 5*s.*), restaurant, custom-house, passport office, lighthouse, wireless, a 10,000 gallon petrol tank, etc.

The air route is standardized for both companies and yields many points of interest. On a clear day the aeroplanes fly at an average height of 3000 ft. above the earth. The overland trip across Kent viâ Sevenoaks and Maidstone affords interesting glimpses of English orchard and pasture, manors and farms; Lympne is the last point of contact. In crossing the Channel (c. 15 min.) one sees both coasts together; and it is one of the notable experiences, that, on looking down on the featureless sea, one has the illusion of being motionless; another is to pass a homeward plane 500-1000 ft. below you. An interesting sight on a sunny day is to watch the shadow following the plane almost directly beneath, and then, if clouds pass below, to see the shadow grow into a kind of Brocken reflexion, with an aureole or nimbus round it. Boulogne, Etaples, Montreuil-sur-Mer (British G. H. Q. in 1916-19), Abbeville, Amiens, and Beauvais are passed in succession during the second half of the journey, and the difference of character between French and English landscapes is emphasized by vast patches of wood and the straightness of the French roads. On a clear day (and this is well worth choosing if possible) Paris comes in sight for twenty minutes before the end, and the configuration of the Seine with its many bridges and the Ile de la Cité makes a striking impression, with the slim shape of the Eiffel Tower rising above the sea of houses. Three or four sweeping circles may be necessary before the landing is effected at *Le Bourget Aerodrome* (p. 404), 7 M. to the N.E. of Paris, but the motion is easy and pleasurable. A motorbus lands the passengers at the Place de la Concorde (p. 59), whence there is a variety of transport to all parts of Paris.

38. Viâ Dover and Calais.

288 M. Daylight service twice daily (including Sun.) from London (Victoria) to Paris (Gare du Nord) in 7 and 7¼ hrs. (sea-passage 1¼ hr.); fares (varying with the rate of exchange) 3*l.* 12*s.* 6*d.*, 2*l.* 11*s.* 2*d.*; return-ticket, available for one month, 6*l.* 10*s.* 7*d.*, 4*l.* 13*s.* Seats in the train to Dover (1*s.*; Pullman car 3*s.* 6*d.*), private cabins on the steamer (from 20*s.* in summer and 30*s.* in winter), and seats in the train from Calais to Paris (2*s.*) may be reserved. Holders of 2nd and 3rd class tickets may use the 1st class saloon on the steamers for 3*s.* 6*d.* extra. Luggage registered to Paris is examined there; on the return journey luggage registered to London is examined at Calais and London.

Calais. — Hotels. *Terminus*, at the Gare Maritime (Pl. C, 2), 30 R. from 15, L. 15, D. 18 fr. — *Grand* (Pl. a; B, 4), 14 Place Richelieu, 50 R. from 15 fr.; *Buffet-Hôtel*, at the Gare Centrale (Pl. B, 5); *Metropol*, adjoining the Gare Centrale; *Meurice* (Pl. b; B, C, 3), 7-9 Rue de Guise, 80 R. from 15, L. 10, D. 12 fr.; *du Sauvage* (Pl. c; B, 3, 4), 39-43 Rue Royale.

A
B
C
D
E
F
1
2
3
4
MARCHE
BASSIN DES CHASSES
Chenal
Avant-Port
Port Risban
Bassin des Chasses
Bassin à Flot
Bassin Carnot
Citadelle
Eglise Notre Dame
Porte de Gravelines

CALAIS
1:20,000
100 50 0 100 200 300 400 500 Mètres
1 Colonne de Louis XVIII C2
2 Monument d.Bourgeois de Calais C4
3 " des Sauveteurs B3
Boulogne Guines C Arras Lille D
Gravé et imprimé par Wagner & Debes, Leipzig

Cabs. The official tariff is posted up inside the vehicle. The motor-cabs have no taximeter and no official tariff.

Tramways run from the *Place d'Armes* (Pl. B, C, 3) to *St-Pierre Station* (beyond Pl. F, 8), to the *Gare des Fontinettes* (Pl. B, 7) etc., and in summer to the *Casino* (Pl. A, 2). Another line runs to *Guines*, 6 M. to the S.

Post Office (Pl. B, 4), Place Richelieu; also at 13 Boul. Gambetta, St-Pierre (Pl. C, 6).

Calais, a town with 73,000 inhab., including St-Pierre (p. 430), and a fortress of the first class, derives its chief importance from its harbour and its traffic with England, to which it is the nearest port on the French coast. Dover is 21 M. distant. About 400,000 travellers pass through the town annually. The 1500 English residents are chiefly engaged in the tulle factories (see p. 430). Calais was captured by Edward III. in 1347 after a siege of eleven months, and remained in the possession of England until 1558.

The *Gare Maritime* (Pl. C, 2), where trains for Paris, Brussels, etc., are in waiting, lies between the Bassin des Chasses, to the N.E., and the Avant-Port (Pl. C, 2), to the S.W. These two docks, together with the Bassin Carnot (Pl. D, 3), to the S.E. of the Avant-Port, and connected with it by a lock, form the *New Harbour*, opened in 1889, and accessible at all states of the tide. Farther to the W. is the *Old Harbour*, crossed by the Av. de la Plage, which leads from the town over the dunes to the *Casino* (Pl. A, 2; adm. $1^1/_2$ fr.; café, 'petits chevaux', 'boule', music hall), with a fine sandy bathing beach.

Returning by the Av. de la Plage over the Old Harbour, we follow the Boul. des Alliés in the direction of the *Lighthouse* (Phare; Pl. C, 3); on the left lies the *Courgain*, a picturesque fishermen's quarter, with the *Minck* (Pl. C, 3), where fish is sold by auction.

The former *Hôtel de Ville* (Pl. B, C, 3), in the Place d'Armes, was erected in 1740 (belfry of 15th cent., with carillon). In front it is adorned with small busts (1636) of Richelieu, the founder of the citadel and the arsenal, and the Duc de Guise, "libérateur de Calais en 1558". It contains a small *Musée* of paintings, antiquities, and natural history (adm. free daily, except Mon., 10-1 and 2-5; in winter daily, except Mon. and Fri., 10-1 and 2-4). On the left is the old *Watch Tower*, used as a lighthouse until 1848.

To the S.E. of the Place d'Armes is the church of *Notre-Dame* (Pl. C, 4), with an ugly spire. The altar, an Assumption by Seghers, and a Descent from the Cross ascribed to Rubens may be inspected.

At the end of the Rue de Guise, which leads S. from the Place d'Armes, is the old gateway of the *Hôtel de Guise* (Pl. B, C, 4), in the English Tudor style, originally founded by Edward III. as a guildhouse for the wool-staplers. — Farther on is the *Jardin Richelieu* (Pl. C, 4), with the monument to the **Burghers of Calais* (Pl. 2), a striking work by Rodin (1895), erected in memory of

Eustache de Saint-Pierre and his companions, who offered their lives for the town at the time of the siege of 1347.

The *Gare Centrale* (Pl. B, 5; 'Calais-Ville'), connected by a short branch-line with the Gare Maritime (p. 429), is situated between Calais proper and St-Pierre. Near it is a pretty park (Pl. B, C, 5).

St-Pierre-lès-Calais, the industrial part of Calais, has large factories of tulle and lace, an industry introduced from Nottingham in 1818. Close to the Gare Centrale is the new *Hôtel de Ville* (Pl. C, 5), erected in 1910-14 from the designs of Debrouwer. The Boulevard Jacquard leads thence to the *Theatre* (Pl. C, 6), opened in 1905, and a statue of Jacquard (1752-1834; see p. 198). The church of *St-Pierre* (Pl. D, 7), built in 1863-70, and the old *Hôtel de Ville* are both in the Place Crèvecœur.

From Calais to Boulogne. $1^3/_4$ M. *Calais-Ville* (see above); 3 M. *Fontinettes;* $6^1/_4$ M. *Frethun;* $12^1/_2$ M. *Caffiers.* — $17^1/_2$ M. *Marquise-Rinxent. Marquise,* a small town $1^1/_4$ M. to the N.E., with marble quarries, is 7 M. from *Cap Gris-Nez,* the nearest point to the English coast (19 M.). — $23^1/_2$ M. *Wimille-Wimereux.* **Wimereux** (Splendid Hotel; Grand; Plage; Bains, etc.) is a popular family bathing-resort, with an excellent beach, a casino, a golf-course, and a British war cemetery.

28 M. *Boulogne,* and thence to *Paris,* see R. 39.

Some express trains from Calais to Paris (3 hrs. 15 to 5 hrs. 30 min.) do not enter Boulogne, but call at the suburban station of ($26^3/_4$ M.) *Boulogne-Tintelleries* (p. 432).

39. Viâ Folkestone and Boulogne.

262 M. Daylight service once daily (including Sun.) from London (Victoria) to Paris (Gare du Nord) in 7 hrs., 3rd class in 9 hrs. (sea-passage $1^1/_2$ hr.); fares (varying with the rate of exchange) 3*l.* 6*s.* 3*d.*, 2*l.* 5*s.* 8*d.*, 1*l.* 11*s.* 11*d.*; return-ticket, available for one month, 6*l.*, 4*l.* 5*s.*, 2*l.* 19*s.* 8*d.* There is also a daily service by daylight in 7 hrs., 3rd class in 9 hrs. (sea-passage 1 hr. 35 min.) viâ Dover and Boulogne; fares 3*l.* 9*s.* 9*d.*, 2*l.* 8*s.* 8*d.*, 1*l.* 13*s.* 6*d.*; return-ticket 6*l.* 7*s.* 9*d.*, 4*l.* 11*s.*, 3*l.* 2*s.* 10*d.* — Seats in the trains and deck-cabins may be reserved (as viâ Calais, p. 428). Passengers with 2nd and 3rd class tickets are admitted to the 1st class saloon on the steamers on payment of 3*s.* 6*d.* Registered luggage is not examined before arrival at Paris; on the return journey luggage is examined at Boulogne and London.

Boulogne is reached direct from New York by the steamers of the Holland-America and United American Lines.

Boulogne-sur-Mer. — Hotels. The following are suitable for passing travellers: *Christol & Bristol* (Pl. g; E, 3), 14 Place Frédéric-Sauvage, near the station, 90 R. from 15, B. $3^1/_2$, L. 16, D. 18 fr.; *Meurice* (Pl. i; E, 3), 35 Rue Victor-Hugo, 70 R. from 16, B. 3, L. 14, D. 16 fr.; *du Louvre & Terminus* (Pl. n; D, 3), Place de la République, opposite the station, 100 R. from $12^1/_2$, B. 3, L. 12, D. 13 fr. — The following somewhat expensive first-class hotels are patronized by summer visitors: *Hôtel du Pavillon-Impérial* (Pl. a; D, 1); *de Folkestone* (Pl. c; D, 2), etc.

BOULOGNE s.M.
1 : 16,000
Mètres
Temples anglais : 1 Holy Trinity F 4
2 St John's F 3, 3 Temple westeyen F 3.
Fanal
Jetée Nord-Est
Chenal
Jetée Sud-Ouest
Avant Port
Bassin Loubet
PORT
CHATILLON
Henriville
Boulogne
St Martin
Cimetière de l'Ouest
Ortrel
le Portel
1 : 100 000

Calais
E
Colonne
F
G
Batterie
Cimetière du Nord
Collège Communal
Hospice
Rue Neuve
Rue Royale
Rue Dauphine
Rue Basse
Rue Haute
St Pierre
St Michel
Citadelle
Bastion
Rue de la Citadelle
Rue de la Tour
Rue de la Porte Neuve
Rue de la Porte Dunes
Rue de la Porte Gantoise
Rue de la Porte Royale
Rue de la Porte Rouge
Rue de la Porte Boulonnaise

Restaurants at most of the hotels; also at the *Casino* (L. 18, D. 20 fr.) and at the Gare Maritime.

Cabs. Consult the official tariff.

Tramways from the Place Dalton (Pl. F, 3) to the *Casino* (Pl. D, 1); to *Châtillon* and *Le Portel* (beyond Pl. C, 5), a fishing-village and bathing-resort 2 M. to the S.W.; to *Outreau* (beyond Pl. E, 5); to the *Dernier-Sou* and *St-Martin* (beyond Pl. G, 2); to *Wimereux* (beyond Pl. C, D, 1; p. 430) by the coast (fine view); from the Casino to *Brequerecque* (beyond Pl. G, 5); from the Place Frédéric-Sauvage (Pl. E, 3) to *Hardelot-Plage*, a seaside resort 9 M. to the S.

Casino (season June 15th to Oct. 15th; 'petits chevaux', baccarat). Adm. $2^1/_2$ fr.; to the *Theatre*, 2-8 fr. (See the 'Guide-Programme'.) — Sea-Bathing.

Post Office (Pl. E, 3), Place Frédéric-Sauvage.

Boulogne-sur-Mer, the *Gesoriacum* or *Bononia* of the Romans, is an important seaport, commercial town, and seaside resort, picturesquely situated at the mouth of the *Liane*, with 55,336 inhab. and a considerable English colony. Its numerous schools enjoy a high reputation. Boulogne is an important herring-port and exports large quantities of salted fish; it is also the chief centre in France for the manufacture of steel pens, introduced from England in 1846. The town is divided into the Haute Ville, or old town, on the height to the E., and the much larger Basse Ville, including the harbour. The part of the Basse Ville on the left or W. bank of the Liane is known as *Capécure*.

Boulogne was taken by Henry VIII. in 1544, after a long siege, but surrendered under Edward VI. in 1550. — In the 1st half of the 19th cent. Boulogne was a convenient rendezvous for English duellists and a refuge for debtors. Charles Churchill (1731-64), the satirist, died here while on a visit to the outlawed Wilkes. Thomas Campbell (1777-1844), the poet, died at No. 5bis Rue St-Jean (Pl. G, 2; tablet).

On Aug. 14th, 1914, the British Expeditionary Force landed at Boulogne, which thereafter was the chief port of entry for British reinforcements for the Western Front.

The *Harbour*, especially the E. part near the Douane or Custom House, presents a very busy scene. Boulogne stands next to Marseilles, Havre, and Bordeaux among the seaports of France. Its harbour, once tidal only, has been greatly enlarged by operations begun in 1879 and resumed in 1901. Vessels can now enter and clear at low water. The West Pier is 765 yds. long.

The Gare Maritime (Pl. D, 2), on the quay of the Folkestone steamers, is connected with the Gare Centrale (Pl. D, E, 4) by a short branch-line. On the right bank of the Liane, at the other end of the Pont Marguet (Pl. E, 3), is a bronze statue, by Lafrance, of *Frédéric Sauvage* (1786-1857), who is regarded by the French as the inventor of the screw-propeller. Thence the Quai Gambetta runs N. to the *Halle au Poisson* (Pl. E, 3), the *Douane* (Pl. D, E, 2), and the *Chambre de Commerce* (Pl. D, 2). Behind the Chambre de Commerce is a monument to the two actors, the brothers *Coquelin* (Constant, 1841-1909, and Ernest, 1848-1909), by Maillard (1911).

The *Fish Market* is held early in the morning in the Halle au Poisson. The fishermen and their families occupy a separate quarter, La Beurrière,

on the W. side of the town, and form one-tenth of the population. They partly adhere to the picturesque costume of their ancestors; the quaint head-dress of the women is known as the 'grand soleil'.

The Etablissement des Bains, with its gardens and handsome *Casino* (Pl. C, D, 1, 2; p. 431), lies farther to the W. — Between the sandy beach and the cliffs runs the Boulevard Sainte-Beuve (Pl. D, 1, 2), named in honour of the famous critic (1804-69), who was a native of Boulogne (comp. p. 330). In the boulevard are monuments to the Argentine patriot *General San Martin* (d. 1850 in Boulogne), by Allouard (1909), and to *Captain Ferber*, one of the first victims of aviation (1909).

The *Jetée Nord-Est*, or East Pier (Pl. B, C, 1, 2; restaurant), is a favourite evening promenade. — On the cliff are the ruins of a brick fort constructed by the English in 1545 near the *Tour d'Odre* ('Turris Ardens'; Pl. D, 1), a Roman beacon-tower built under Caligula in A.D. 40, but demolished in 1644.

We now return to visit the town. The Rue Victor-Hugo (Pl. E, 3) and its continuation the Rue Nationale contain the principal shops. The Rue Adolphe-Thiers (Pl. E, 3), parallel to the Rue Victor-Hugo, is the main artery of traffic; at its S.E. end is the Place Dalton (Pl. F, 3), in which rises the church of *St-Nicolas* (13-18th cent.). This square is the chief tramway-centre (p. 431). The Grande Rue ascends thence to the Haute Ville, passing the *Museum* (Pl. F, 3), which contains ethnographical and natural history collections, some Egyptian antiquities, and a picture-gallery (open daily, except Mon., 10-12 and 2-4 or 5; adm. 1 fr.). At the top of the Grande Rue, on the left, is the *Sous-Préfecture* (Pl. F, 3), in front of which is a colossal bust of *Henri II.* by David d'Angers, commemorating the restoration of the town to France by the English in the reign of that monarch (1550). In the Boulevard Auguste-Mariette (Pl. F, G, 2), farther on, is a bronze statue, by Jacquemart, of *Auguste Mariette*, the Egyptologist, who was a native of Boulogne (1821-81). To the left, lower down, is a public park known as *Les Tintelleries* (Pl. F, 2; concerts in summer). Close by is the *Gare des Tintelleries* (p. 430), on the line to Calais.

The **Haute Ville** (Pl. F, G, 2, 3), enclosed by massive walls and bastions (1231), is entered by four gateways: the Porte des Dunes, the Porte Gayole, the Porte de Calais, and the Porte des Degrés (for foot-passengers only). The *Hôtel de Ville* (Pl. G, 3), erected in 1734, is said to occupy the site of an ancient castle, in which the crusader Godfrey de Bouillon was born in 1065.

The *Cathedral of Notre-Dame* (Pl. G, 2), a building in a degraded Italian style, erected in 1827-66, contains a handsome high altar in mosaic work and a richly ornamented Lady Chapel. The crypt is curious (adm. 1 fr.). The lantern which surmounts the dome is crowned with a colossal statue of the Virgin (fine view;

ascent 1 fr.; custodian at the S. portal). The famous wooden statue of Notre-Dame de Boulogne, which is believed to have arrived at Boulogne in a boat without a crew, was destroyed at the Revolution.

The *Château* (Pl. G, 2), in which Louis Napoleon was confined after the attempted insurrection of 1840, is the ancient citadel of Boulogne, dating from 1231. It is now used as barracks. — At the S. corner of the Haute Ville is a statue of *Edward Jenner* (1749-1823), the discoverer of vaccination, by Eugène Paul (1865). — The old *Cemetery* in the Route de St-Martin (beyond Pl. G, 2) contains the graves of Sir Nicholas Harris Nicolas (1799-1848), the antiquary, Basil Montagu (1770-1851), the legal writer, and numerous other Englishmen.

In 1804 Napoleon I. assembled an army of 172,000 infantry and 9000 cavalry on the tableland to the N. of Boulogne, under the command of Marshals Soult, Ney, Davout, and Victor, and collected in the harbour a flotilla of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The victory of Nelson at Trafalgar, on Oct. 22nd, 1805, caused the undertaking to be abandoned. **Napoleon's Column**, or the *Colonne de la Grande-Armée*, of the Doric order, 176 ft. in height, situated 1½ M. from Boulogne on the road to Calais (beyond Pl. G, 1 and E, 1), was founded in 1804 to commemorate this proposed expedition against England, the first stone being laid by Marshal Soult in the presence of the whole army. The first empire left the monument unfinished, and in 1821 Louis XVIII. caused the work to be resumed, intending that the column should commemorate the restoration of the Bourbons; but it was not completed till 1841, when its original destination was revived. The summit (view) is occupied by a statue of the emperor, one of Bosio's finest works.

From Boulogne to Paris.

158 M. Chemin de Fer du Nord. Trains in 3-7½ hrs. (fares 78 fr. 10, 51 fr., 32 fr. 15 c.); to *Amiens*, 76½ M. in 1½-3½ hrs. (fares 37 fr. 80, 24 fr. 70, 15 fr. 55 c.).

Quitting the handsome station of Boulogne, our line joins that from Boulogne-Tintelleries (p. 432) and Calais (p. 430). Several large cement-works are passed. 3 M. *Pont-de-Briques.* — 5½ M. *Hesdigneul.*

17 M. **Etaples** (Hôtel des Voyageurs, R. from 8, B. 2, L. or D. 7 fr.), with a small harbour, is a resort of artists. During the Great War it was an important British base with numerous hospitals, and there is a large military cemetery to the N. of the town. A tramway plies to (4¼ M.) *Paris-Plage*, a fashionable seaside-resort.

The train crosses the *Canche* by a viaduct. 23½ M. *Rang-du-Fliers-Verton;* branch-line to (4¼ M.) *Berck-Plage*, a sea-bathing place. 28 M. *Conchil-le-Temple.* — 34 M. *Rue* has the beautiful Chapelle du Saint-Esprit, with interesting sculptures, a relic of a church of the 13-16th centuries. — Near (40½ M.) *Noyelles-sur-Mer* the *Somme* was crossed by Edward III. before the battle of Crécy (p. xx).

49 M. **Abbeville** (Hôtel de la Tête-de-Bœuf, good; de France; de la Gare), a cloth-manufacturing town with 21,472 inhab., on the Somme, is connected with the sea by means of a canal. At the marriage of Eleanor of Castile to Edward I. in 1272 it passed to England, and it remained with little interruption under English dominion for nearly 200 years. The principal building is the Gothic church of *St-Vulfran* (15th and 16th cent.), with a fine façade. The *Musée Boucher-de-Perthes* contains antiquities and about 1600 small paintings of the French, Flemish, and Dutch schools; the *Musée d'Abbeville et du Ponthieu* contains paintings, sculptures, and a natural history collection.

54½ M. *Pont-Remy;* 59½ M. *Longpré;* 64 M. *Hangest-sur-Somme;* 68 M. *Picquigny,* with the ruins of a 16th cent. castle; 71 M. *Ailly-sur-Somme.*

76½ M. **Amiens.** — Hotels. **Grand-Hôtel de l'Univers* (Pl. a; G, 4), Place René-Goblet, 35 R. from 14 fr. — *Belfort* (Pl. k; G, 4), 42 Rue de Noyon, opposite the station; *du Commerce* (Pl. o; F, 4), 32 Rue des Jacobins, well spoken of; *Ecu-de-France* (Pl. f; G, 4), 51 Place René-Goblet, 36 R. from 6, B. 2½, L. or D. 6 fr.; *de la Paix* (Pl. h; E, 4), 13-15 Rue Duméril, 35 R. from 8, B. 2½, L. or D. 7 fr.; *de Paris* (Pl. d; G, 4), 38 Rue de Noyon, near the station.

Post Office (Pl. E, 3), Place de l'Hôtel-de-Ville.

Amiens, the ancient capital of Picardy, now that of the department of the Somme, with 92,780 inhab., and one of the principal manufacturing towns in France, is situated on the *Somme* and its affluents, which form numerous canals in the lower part of the town (comp. p. 436). The central part of the town is surrounded by handsome boulevards on the site of the former fortifications. The chief manufactures are linen, woollen stuffs, silk thread, cashmeres, and velvet. In 1802 the Peace of Amiens between France and England was concluded here. On 20th Nov., 1870, the Prussians defeated the French near Amiens, and they entered the town on the following day. Amiens was occupied by the Germans for a short time in 1914, but for the great part of the war it lay 20 M. behind the front. In March 1918 the Germans advanced to within 9 M. of the city, which was heavily bombarded.

The exit from the station is in the boulevards, opposite the Rue de Noyon, which we follow to the Place René-Goblet (Pl. F, G, 4), whence the Rue Victor-Hugo leads to the right, passing the *Palais de Justice* (1867-74), to the —

**Cathedral (Pl. F, 3), one of the most imposing Gothic churches in the world. The present building, dedicated to Notre-Dame, was begun in 1220, the chief architects being *Robert de Luzarches, Thomas de Cormont,* and his son *Renault.* The nave and façade were completed in 1236, the ambulatory and radiating chapels in 1247, the apse in 1269, while the side-chapels were added between

AMIENS
1 : 15,000
0 50 100 200 300 400 500
Mètres
Faubourg St. Maurice
Faubourg St. Pierre
Bassin
Promenade de la Hotoie
Petite Hotoie
Champ de Courses ou Hippodrome
Tribunes
Cité Ouvrière
Place et Gare St. Roch
Gare aux Marchandises
Usine à Gaz
Port d'Aval
Port d'Amont
Place Vogel
Place du Marché aux Chevaux
Temple St. Jacques
Caserne
Lycée
Collège Providence
Hôtel Dieu
Cathédrale
Place St. Michel
Hôtel de Ville
Théâtre
Gare du Nord
Place de la Gare
Banque de France
Ursulines
Préfecture
Musée
Bibliothèque
Hôp. St. Vincent
Boulevard Carnot
Boulevard du Mail
Boulevard Jules Verne
Boulevard Faidherbe
Boulevard Garibaldi
Boulevard Beauvillé
Boulevard Barbâtre
Boulevard de Bellon
Boulevard Alsace-Lorraine
Boulevard Pasteur
Boulevard St. Charles
Place Longueville
Casernes
Cercle des Officiers
Rue de la Somme
Quai de la Somme
Quai de l'Abattoir
Abattoir
Usine à Gaz
Rue de Rouen
Route de Rouen
Route de Strasbourg
Chemin des Meuniers
Rue d'Elbeuf
Rue de Beauvais
Rue de Cagny
Rue de Castille
Rue du Cange
Rue Pointin
Rue Rigollot
Rue Daire
Rue Jules Barni
Rue Jules Verne
Rue Jules Ferry
Rue Jules Lemaître
Rue Jules Massenet
Rue Jules Mazurier
Rue Jules Michelet
Rue Jules Renard
Rue Jules Verne
Rue Jules Vallès
Rue Jules Warmé
Rue Jules Watteau
Rue Jules Wiet
Rue Jules Zola
Rue Jules Zola
Rue Jules Zola

1292 and about 1375. Length 475 ft., of transept 230 ft.; width of nave 105 ft. The heaviness of the building is insufficiently relieved by the lofty spire over the transept, 370 ft. in height, re-erected in 1529. The two towers of the W. façade, completed long after the rest of the building, belong respectively to the 14th and early 15th cent., the S. tower being 213 ft., the N. tower 216 ft. in height, but like the central spire they are too small for the edifice.

The *Façade contains three lofty recessed porches, richly adorned with reliefs and statues, formerly painted and gilded. The '*Beau Dieu d'Amiens*' is an admirable figure of the Saviour between the doors of the central portal. Above the portals are a handsome gallery, niches containing twenty-two colossal statues of kings of France, a magnificent rose-window 38 ft. in diameter, and still higher a gallery connecting the towers. In the S. transept is the Porte de la Vierge-Dorée, with a famous statue of the Virgin (late 13th cent.).

The *Interior consists of nave, transept, aisles, and choir, all flanked with chapels. The nave rises to the very unusual height of 139 ft., being surpassed in this respect by the cathedral of Beauvais alone. The vaulting is borne by 46 remarkably bold columns. The stained glass in the rose-windows, triforium, and choir is ancient. The organ-loft dates from 1425, but has been modernized. The bronze monuments of the two bishops (d. 1222 and 1236) who founded the church, on each side of the third bay in the nave, are fine works of the 13th century. The exterior of the choir-screen is adorned with *Reliefs (restored in 1838), representing on the N. side the history of St. John the Baptist (1531), on the S. side the life of St. Firmin. Behind the high altar is the '*Enfant Pleureur*', a much admired weeping angel, by Blasset (1628). At the entrance to the choir are large marble statues of St. Vincent de Paul (1832) and St. Charles Borromeo (1755). The S. transept contains some interesting reliefs, painted and gilded (beginning of the 16th cent.) and memorial tablets to the British and American troops that successfully defended Amiens in 1918.

The **Choir Stalls* (apply at the postcard stall, outside the W. front), 110 in number, are fine specimens of carving executed in 1508-19. There are no fewer than 3650 figures. The subjects are mainly Scriptural, but some represent different worldly occupations.

At the back of the church rises a bronze statue of *Peter the Hermit* (Pierre d'Amiens; Pl. F, 3), promoter of the first Crusade.

The Rue Robert-de-Luzarches leads S. from the cathedral to the Rue des Trois-Cailloux, with the best shops and the *Theatre* (Pl. F, 4). From the *Place Gambetta* (Pl. E, 3, 4), with its clock-tower in wrought iron and bronze, at the W. end of the Rue des Trois-Cailloux, the Rue de la République runs S. to the boulevards, and the Rue Delambre N.W. to the Place de l'Hôtel-de-Ville. In the latter rises the *Hôtel de Ville* (Pl. E, 3; almost entirely rebuilt in the 19th cent.), to the N. of which is the *Belfry* (Pl. E, 3), an eccentric edifice of 1748 on a much older base (restored in 1865). The church of *St-Germain* (Pl. E, 3; 15th cent.) has a fine tower leaning slightly to the N.

The **Musée de Picardie* (Pl. E, 4), in the Rue de la République, is open daily, except Mon., 9-12 and 1.30-5; adm. 1 fr., gratis on Sun., Thurs., and holidays. The collections on the ground-floor include mediæval carvings; Roman antiquities (tomb-reliefs, leaden coffins,

bronzes, glass); a fine mosaic; French faience; a few Greek antiquities; and modern sculptures. In the Grande Salle Centrale and in nine rooms on the first floor is the picture-gallery, comprising chiefly works by French masters of the 19th cent. and a valuable collection of Flemish paintings. The staircase is adorned with fine mural paintings by Puvis de Chavannes.

In the Rue Duthoit, to the N. of the Boul. du Mail, is a monument called the *Illustrations Picardes* (Pl. F, 4), consisting of a figure of Picardy, surrounded with statues and busts of eminent natives of that province. — On the W. side of the town is the pleasant *Promenade de la Hotoie* (Pl. A-C, 2, 3).

The *Hortillonnages*, interesting market-gardens intersected by a network of canals ('rieux'), may be seen by following the 'Chemin de halage' (Pl. H, 3) to the E., but they are best visited by boat.

A branch-line connects Amiens with *Rouen* (in 2-3¾ hrs.).

From Amiens to Paris. 79½ M. *Longueau* (buffet), junction of a line to Albert and Arras (Lille). — Near (82½ M.) *Boves* is a ruined château in which Henri IV. often resided with the beautiful Gabrielle d'Estrées. Fine view of the valley of the *Noye*. — 89 M. *Ailly-sur-Noye;* 93 M. *La Faloise*. — From (99½ M.) *Breteuil-Embranchement* a branch-line runs W. to the (4½ M.) small town of *Breteuil* (2325 inhab.). — 108 M. *St-Just-en-Chaussée*, the centre of a hosiery-manufacturing district.

117½ M. **Clermont** (Hôtel Vaillant; pop. 5488) is pleasantly situated on a hill. The church of *St-Samson*, of the 14-16th cent., contains fine stained glass of the 16th cent. and wood-carvings of the 17th. The *Hôtel de Ville* was originally built in 1320 by Charles IV. of France, who was born at the castle, of which the square crenellated tower known as the 'Donjon' is a relic. The country here is well peopled and picturesque.

122½ M. *Liancourt-Rantigny*. **Liancourt** (Hôt. du Chemin-de-Fer; pop. 3630), 1 M. to the E., a manufacturing town, contains the ruined château (17th cent.) of the Ducs de Larochefoucauld-Liancourt and a statue of Duke Frédéric Alexandre (1747-1827), noted for his philanthropy and his encouragement of agriculture. Two good marble monuments in the church.

127 M. *Creil*, and thence to (158 M.) *Paris* (Gare du Nord), see R. 30.

A
B
C
D
E
1
2
3
4
LA MANCHE
Falaise
Chemin de Ronde
Petits Bains
Casino
Boulevard maritime
Digue
Môle Ouest
Phare
Sémaphore
Plage de Verdun
Boulevard de Verdun
Château
Faubourg de la Barre
Rue de la Barre
Grande Rue
Rue Thiers
Rue Gambetta
Rue Duquesne
Rue Aguesseau
Rue Jacques Ango
Rue Sainte Croix
Rue Notre Dame
Rue Saint Jean
Rue Saint Remy
Rue Saint Jacques
Rue Saint Pierre
Rue Saint Nicolas
Rue Saint Antoine
Rue Saint Rémy
Rue Saint Jean

40. Viâ Newhaven and Dieppe.

224 M. Daylight service daily (including Sun.) from London (Victoria) to Paris (Gare St-Lazare) in 8 hrs. (sea-passage 3 hrs. 10 min.); fares (varying with the exchange) *2l.* 15*s.*, *1l.* 17*s.* 6*d.*; return-tickets, available for one month *4l.* 18*s.*, *3l.* 7*s.* Nightly service in 9 hrs. (sea-passage 3 hrs. 50 min.); fares *2l.* 15*s.*, *1l.* 17*s.* 6*d.*, *1l.* 6*s.* 6*d.*; return-tickets *4l.* 18*s.*, *3l.* 7*s.*, *2l.* 10*s.* Seats in the Pullman car to Newhaven (*2s.* 6*d.* or 2*s.*), first-class berths (1*s.*) and private cabins (from 20*s.*) and seats in the train from Dieppe to Paris (2*s.*) may be reserved. — Holders of 2nd class tickets are admitted to the 1st class saloon on board the steamers on payment of 8*s.* 9*d.*; 3rd class passengers may use the 2nd class saloon on payment of 6*s.* 2*d.* — Registered luggage is not examined before arrival at Paris; in returning, luggage registered to London is examined at Dieppe and London. This route from London to Paris, the shortest in actual mileage though not in time, is also one of the cheapest and most interesting.

Dieppe. — Hotels. **Royal* (Pl. a, C, 1; Gordon Hotels Ltd.; 300 R.), **Métropole* (Pl. d; D, 1), **Grand* (Pl. g; E, 1), **Regina* (Pl. b; B, 1), all in the Boul. de Verdun, facing the sea and all (except the Grand) open in summer only (R. from about 20, B. 3½-4, L. or D. from 15 fr.). — Less expensive: *Hôtel des Etrangers* (Pl. f; D, 1), 33 Boul. de Verdun, 100 R., B. 3½, L. 13, D. 14 fr.; *du Rhin & de Newhaven* (Pl. e; C, 1), 11 Boul. de Verdun; *de Paris* (Pl. m; C, 1), Place Camille-Saint-Saëns. — Open all the year round: *Hôtel de Normandie*, 113-115 Rue de la Barre (Pl. B, C, 2); *de la Paix* (Pl. j; C, 2), 212 Grande-Rue; *d'Angleterre & du Chariot-d'Or* (Pl. k; C, 2), 39 Rue de la Barre, 35 R. from 10, B. 3, L. 10, D. 12 fr.; *du Commerce* (Pl. n; D, 2), 2 Place Nationale; *Terminus* (Pl. o; D, 3), near the station, 60 R. from 10, B. 3, L. 9, D. 10 fr.

Restaurants. At the *Casino* (p. 438); *Brasserie du Casino*, outside the casino; *A la Sole Dieppoise*, 2 Rue de la Barre (oysters); *Rocher-de-Cancale*, 30 Rue de Lamorinière (Pl. C, 2, 1).

Cabs and Motor Cabs. Per drive 4 fr. (at night 6 fr.).

Post Office (Pl. 14; C, 2), 14 Rue Victor-Hugo.

Sea Bathing at the 'Bains du Casino' 1 fr. 10 c.

Carved Ivory and *Lace* are specialities of the place.

Dieppe, with 24,400 inhab., is situated in a valley formed by two ranges of lofty white chalk-cliffs, at the mouth of the *Arques*. In spite of the vicinity of Havre, Dieppe, with its deep and safe harbour, still carries on a considerable trade in coal with England and in timber with Norway and Sweden. Dieppe is also a fashionable watering-place, being visited from July to Sept. by numerous English as well as French families.

The *Gare Maritime* (Pl. D, 2) and the steamer quays are on the N. side of the Avant-Port, or outer harbour. To the S., beyond the Bassins Duquesne and Bérigny, lies the *Central Station* (Pl. C, 3); and to the E., between the Bassin Duquesne and the suburb of *Le Pollet* (Pl. E, 3), inhabited by sailors and fishermen said to be of Venetian origin, are several basins of later date. — To the E. of the entrance to the harbour rises the modern Gothic church of *Notre-Dame-de-Bon-Secours* (Pl. F, 2).

Along the N.W. side of the town, between the Boulevard Maritime (Pl. C-E, 1) and the Boulevard de Verdun, in which are the principal hotels, stretches the *Plage*, a handsome promenade, ⅔ M.

long. At its S.W. extremity are the *Casino* and the *Etablissement des Bains* (Pl. C, 1). The former is a handsome brick and glass building, the finest on the coast (adm. 3 fr.; 'boule', baccarat). Opposite, in front of the *Theatre* (Pl. 16; C, 1), is a statue of *Camille Saint-Saëns* (1835-1921), the composer, by Marqueste (1907).

On a steep white cliff at the S.W. end of the Plage is the picturesque *Château* (Pl. B, 1), erected in 1433 as a defence against the English. Visitors admitted daily, 9-11.30 and 2-6 (closed on Mon.; adm. 1 fr., free on Sun.). It now contains the *Musée* of local antiquities, paintings, sculptures, carved ivory, and furniture, including a large collection of objets d'art and souvenirs presented by Saint-Saëns. Fine view from the terrace and from the edge of the adjoining cliffs.

The church of *St-Remy* (Pl. 5; C, 2), not far from the castle, in a mixed style of the 16th and 17th cent., contains huge round columns and some good sculptures. — The church of *St-Jacques* (Pl. 4; C, D, 2), the patron-saint of fishermen, in the Place Nationale, is an interesting florid Gothic edifice dating from the 12-16th centuries. It has a fine portal (1300), rich sculptures, and stained-glass windows. Near the church is the statue of *Duquesne* (Pl. 15; D, 2), the celebrated admiral, a native of Dieppe (1610-88), by the elder Dantan.

From Dieppe to Paris.

A. Via Pontoise, 104½ M., Chemin de Fer de l'Etat in 2¾-6½ hrs. (fares 51 fr. 65 c., 33 fr. 75 c., 21 fr. 25 c.). This is the route followed by the boat-trains.

The railway ascends the valley of the Béthune. — 3¾ M. *Arques-la-Bataille*, where Henri IV. defeated the League in 1589. It has a ruined castle and a 16th cent. church. — 15½ M. *Bures*, with a fine Gothic church (12-13th cent.). — 18 M. *Mesnières* has a splendid château in the Francis I. style (c. 1550). — At (22 M.) *Neufchâtel* we enter the *Pays de Bray*, a grazing district famous for its butter and cheese. — At (30½ M.) *Serqueux* we cross the line from Amiens to Rouen (p. 436). — 32½ M. *Forges-les-Eaux* (Hôtel du Parc; Continental; du Mouton), a small watering-place with a pump room and a casino. — 46 M. *Gournay* has a fine church dating from the 11th century.

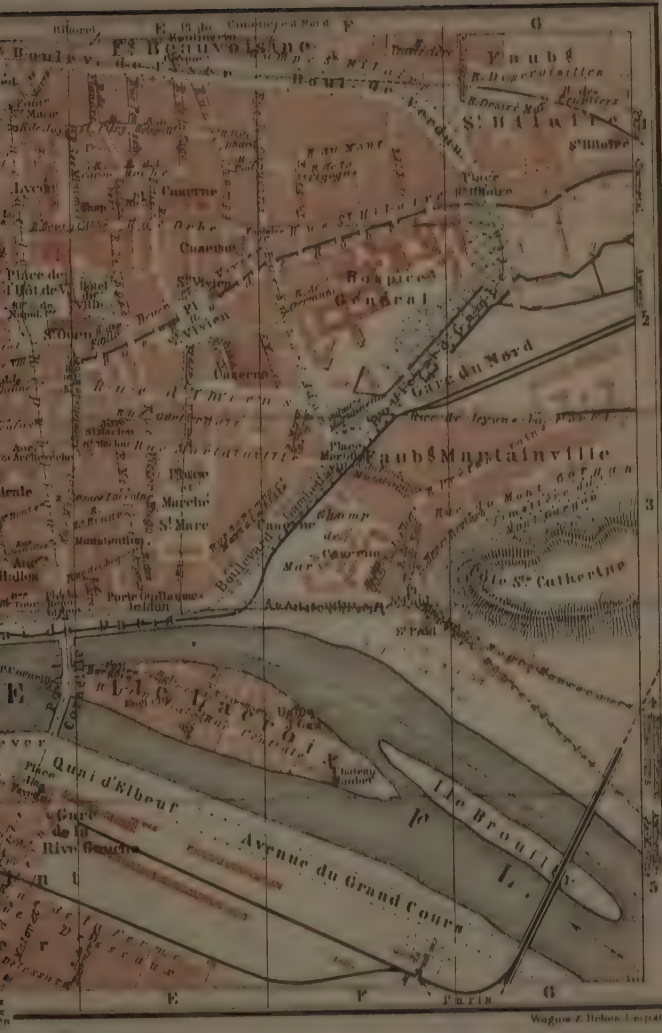
61½ M. **Gisors** (Hôtel Moderne; de l'Ecu-de-France), a town of 5494 inhab. on the *Epte* (the boundary of Normandy), was formerly the capital of the *Vexin*. It has the large church of St-Gervais (13-16th cent.) and a ruined castle built by Henry II. of England.

86½ M. *Pontoise*, and thence to Paris (Gare St-Lazare), see R. 27.

B. Via Rouen, 125 M., Chemin de Fer de l'Etat in 3½-6¾ hrs. (fares 61 fr. 80 c., 40 fr. 35 c., 25 fr. 45 c.).

Soon after quitting Dieppe the train passes through a tunnel about 1 M. long, and then enters the valley of the *Scie*, which it

ROUEN
1 : 15,000
0 100 200 300 400 500
Mètres
A
B
C
1
2
3
4
5
Barrière St Maur
Gare d'I.
Bois Guillaume
Mont St Aignan
Cimetière de l'Ouest
Cimetière de Dieppe
Rue Thomas Dubosc
Rue Thubeuf
Rue Stella
Cervoise
Rue Jeanne d'Arc
Rue de la Mairie
Bourdarel
St Patrice
St Godard
St Laurent
Banque de France
Rue Jeanne d'Arc
Rue Stanislas
Rue des Bons Enfants
Rue Gambetta
Rue Jouvenet
Rue Martainville
Rue Thiers
Rue Beauvoisine
Rue Grand Pont
Rue Ganterie
Rue des Carmes
Rue Jean Lecanuet
Rue Eau de Robec
Rue Malpalu
Rue Ecuyère
Rue Percière
Rue Boudin
Rue Damiette
Rue Impériale
Rue Cauchoise
Rue Dulong de Rosnay
Rue Dulong de Trouville
Rue Bouvreuil
Rue Bihorel
Rue Lafayette
Rue Jeanne d'Arc
Rue Grand Pont
Rue Ganterie
Rue des Carmes
Rue Jean Lecanuet
Rue Eau de Robec
Rue Malpalu
Rue Ecuyère
Rue Percière
Rue Boudin
Rue Damiette
Rue Impériale
Rue Cauchoise
Rue Dulong de Rosnay
Rue Dulong de Trouville
Rue Bouvreuil
Rue Bihorel
Rue Lafayette
Hôtel-Dieu
Madeleine
Faubg Cauchoise
Quartier Général
Vieux Marché
Préfecture
Hôtel de Bourgth.
St Eloi (Temple)
Tour de Jeanne d'Arc
Tour St André
St Vincent
St Etienne
Palais de Justice
Société Savantes
Théâtre
Tribunal de Commerce
Bourse
Quai Gaston Boulet
Quai du Havre
Quai de la Bourse
Marronnier Duplessis
Rue Jeanne d'Arc
Rue Grand Pont
Rue Ganterie
Rue des Carmes
Rue Jean Lecanuet
Rue Eau de Robec
Rue Malpalu
Rue Ecuyère
Rue Percière
Rue Boudin
Rue Damiette
Rue Impériale
Rue Cauchoise
Rue Dulong de Rosnay
Rue Dulong de Trouville
Rue Bouvreuil
Rue Bihorel
Rue Lafayette
SEINE
Quai Jean de Bethencourt
Quai Cavelier de la Salle
Quai
Docks
Rue Lavoisier
Place Carnot
Gare d'Orléans
Boulevard d'Orléans
Gare des Marchandises
Faubg St Sever
Usine à Gaz
Rue Bretonnière
Rue Barbette
Rue Eau de Robec
Rue Malpalu
Rue Ecuyère
Rue Percière
Rue Boudin
Rue Damiette
Rue Impériale
Rue Cauchoise
Rue Dulong de Rosnay
Rue Dulong de Trouville
Rue Bouvreuil
Rue Bihorel
Rue Lafayette
Elbeuf
le Petit Quevilly
Jardin des Plantes
St Léveille
Pl. des Champ de



Fg Beauvoisine
Faubg St Hilaire
St Hilaire
Caserne
Caserne
Place de l'Hôt. de V.
Hôtel de Ville
St Ouen
St Vivien
Pl. St Vivien
Hospice Général
Gare du Nord
Rue d'Amiens
Faubg Martainville
Place Martainville
Place et Marché St Marc
Caserne
Champ de Mars
Caserne
Côte Ste Catherine
Boulevard Gambetta
Porte Guillaume Lebon
Ile Lacroix
Quai d'Elbeuf
Gare de la Rive Gauche
Avenue du Grand Cours
Ile Brouilly
Paris

crosses frequently. Near (4½ M.) *St-Aubin-sur-Scie* is the *Château de Miromesnil*, the birthplace of Guy de Maupassant (p. 330). — 25 M. *Clères.* — 32½ M. *Malaunay*, where the Havre and Dieppe lines unite. From this point to Rouen the district traversed is smiling and picturesque, but abounding in cotton and other factories.

38 M. **Rouen.** — HOTELS. **Grand-Hôtel de la Poste* (Pl. f; C, 2), 72 Rue Jeanne-d'Arc, 150 R. from 25, B. 5, L. 18, D. 20 fr.; **Hôtel d'Angleterre* (Pl. a; C, D, 3, 4), 5-8 Cours Boieldieu, 70 R. from 18, B. 4, L. or D. 14 fr. — *Hôtel de Paris* (Pl. d; D, 4), 50-51 Quai de Paris, 90 R. from 10, B. 3½, L. or D. 12 fr.; *Hôtel de France* (Pl. e; D, 2), 99 Rue des Carmes, 114 R. from 12, B. 3, L. or D. 10 fr.; *du Nord* (Pl. c; C, 3), 91 Rue de la Grosse-Horloge, 70 R. from 12, B. 3, L. or D. 11 fr.; *de Dieppe* (Pl. k; C, 1), 22-24 Rue Verte, opposite the Gare de la Rive Droite, 50 R. from 10, B. 3½, L. or D. 10 fr. — On the left bank: *Hôtel Moderne* (Pl. l; D, 4), Place La Fayette, 80 R. from 10, B. 2, L. or D. 7 fr.

RESTAURANTS at the hotels (speciality 'canard rouennais'). Also, *Hôtel-Restaurant de la Couronne*, 31-33 Place du Vieux-Marché (Pl. C, 3; L. or D. 14 fr.); *de la Cathédrale*, 8 Rue des Carmes (Pl. D, 2, 3; L. or D. 12 fr.); *de Paris*, 95 Rue de la Grosse-Horloge.

CAFÉS. *Victor*, at the theatre, *Bourse*, 5 Cours Boieldieu, the latter with restaurant (L. or D. 14 fr.).

TRAMWAYS, see the Plan.

POST OFFICE (Pl. C, 2), 45 Rue Jeanne-d'Arc.

Rouen, the Celtic *Rotomagus*, formerly the capital of Normandy, now that of the department of Seine-Inférieure, with 123,712 inhab., is a very important cotton-spinning place and river port (serving as a base for the British army during the War). In spite of the number of new streets that have been laid out in the last sixty years, it is still the richest of French cities in Gothic buildings, both civil and religious. There are also several old timbered houses. The old walls of the town, which bade defiance to Henry V. of England in 1415 and to Henri IV. of France in 1592, have been converted into boulevards planted with trees.

The chief thoroughfare is the handsome RUE JEANNE-D'ARC (Pl. C, 1-4), which runs from the Rue Verte (Gare de la Rive Droite) to the Seine. To the left is the *Tour de Jeanne-d'Arc* (Pl. C, 1; entrance in Rue Bouvreuil, closed Wed.), the keep of a castle built by Philip Augustus in 1207. It contains a small museum with documents relating to St. Joan of Arc. No. 102 in this street (tablet) is the site of the tower ('Tour de la Pucelle') in which St. Joan was imprisoned in 1430-31.

The second side-street on the right leads to the Gothic church of *St-Patrice* (Pl. C, 2; 16th cent.), containing fine stained glass dating from 1538-1625. — On the E. side of the *Jardin Solférino* (Pl. C, 2), to the left of the Rue Jeanne-d'Arc, is the Musée (p. 441).

The ****Palais de Justice** (Pl. C, D, 2, 3), in the Rue aux Juifs, is one of the finest existing civil buildings in the flamboyant style. It was erected at the end of the 15th cent. for the 'Echiquier de Normandie', the supreme tribunal (Parlement) of the province. The

central part of the edifice and the projecting wings form an entrance-court. The left wing is ancient, with the exception of the staircase at the angle (1903), and was used as a model for the rebuilding of the right wing in 1844-52; it contains the Salle des Procureurs or des Pas-Perdus, erected in 1499, a spacious hall with a high-pitched waggon-roof and the ancient judicial bench erected here in 1508. The concierge is to be found in the right wing.

Returning to the Rue Jeanne-d'Arc, we descend it to the first street on the left, which leads to the **Grosse Horloge* or belfry (Pl. C, 3), erected in 1389-98 and restored in 1892. — Opposite the end of the Rue de la Grosse-Horloge rises the —

***Cathedral** (Pl. D, 3), dedicated to Notre-Dame. The principal parts date from 1202-20 (transept of 1280), the most important Gothic church in Normandy, although remarkably unsymmetrical in plan. The W. façade (1509-30) is profusely decorated in the florid style; in the tympanum of the main portal is a fine Tree of Jesse. The two unfinished towers of the façade are of unequal height. The Tour de Beurre, the loftier and more beautiful, 252 ft. in height, is said to derive its name from having been erected with the money paid for indulgences to eat butter during Lent. The other, the Tour St-Romain, is 245 ft. high; with the exception of the highest story, it dates from the 12th cent., and is thus the oldest part of the whole building. The central tower, over the crossing, is surmounted by an incongruous iron spire (erected after a fire in 1822), 486 ft. in height. A staircase ascends to the top. The two side-portals, begun in 1280 and finished early in the 14th cent., are of great interest, especially that on the N., called the **Portail des Libraires* from the book-stalls that once occupied the court.

The *Interior of the church (446 ft. in length; transept 169 ft. in length; nave and aisles 106 ft. in width; 92 ft. in height) is in the early pointed style, and possesses three fine rose-windows in the nave and transepts. Part of the stained glass dates from the 13th century. The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 931), first Duke of Normandy, and the corresponding chapel on the N. side that of his son *William, Longue-Epée* (d. 942); both tombs date from the 13th century. In the S. transept is a statue of St. Joan of Arc, by Navone. — From the N. transept a beautiful Gothic staircase (1477-79), with open tracery, ascends to the treasury. — The E. parts of the cathedral are shown by a verger (gratuity). In the S. ambulatory is an ancient mutilated figure in limestone, 7 ft. in height, of *Richard Cœur-de-Lion* (d. 1199), whose heart is interred below. Its original resting-place in the choir is indicated by a small marble tablet. In the N. ambulatory is a corresponding (modern) figure of Richard's elder brother, *Henry Curtmantle* (d. 1183), who also is buried in the choir.

In the beautiful *Lady Chapel (1302-20) is the magnificent **Monument of *Cardinal Georges d'Amboise* (d. 1510) and his nephew, also a cardinal, by Roulland Le Roux, erected in 1520-25. To the left is the handsome *Monument of *Louis de Brézé* (d. 1531), seneschal of Normandy, erected by his widow, the celebrated Diane de Poitiers, mistress of Henri II., and attributed to Jean Cousin and Jean Goujon. — The altarpiece, an Adoration of the Shepherds, is by Philippe de Champaigne.

*St-Maclou (Pl. E, 3), to the E. of the cathedral, beyond the Rue de la République, begun after 1433 by Pierre Robin and consecrated in 1521, is a very rich example of the florid Gothic style of the 15th century. The modern spire was completed in 1868. The exquisitely carved *Reliefs on the wooden doors are ascribed to Jean Goujon.

The Rue de la République descends to the Seine, which is here upwards of 300 yds. in breadth and separates Rouen from the suburb of *St-Sever* (Pl. C, D, E, 4, 5; British war cemetery). The Quays extend along the banks for $1^1/_2$ M. The *Pont Corneille* (Pl. D, 4), the oldest bridge in Rouen, passes over the lower end of the *Ile Lacroix*, where there is a statue of Corneille (see below), by David d'Angers. Farther down the river is the *Pont Boieldieu* (Pl. D, 4), nearly opposite which is a statue of the composer Boieldieu (1775-1834). Adjacent are the *Théâtre des Arts* (Pl. D, 3, 4) and the *Bourse*. Still farther down is the *Pont Transbordeur* (Pl. B, 4), a transporter bridge.

The Rue Jeanne-d'Arc (p. 439) leads from the quay into the town, passing the church of *St-Vincent* (Pl. C, 3), a pretty Gothic building of the 16th cent., with a 17th cent. tower and fine *Stained glass (16th cent.). Farther on is the handsome *Tour St-André* (Pl. C, 3; 1542-46), a relic of a church demolished in the 19th century.

The Rue aux Ours leads to the W. from this point to the Place de la Pucelle, on the W. side of which is the *Hôtel du Bourgtheroulde (Pl. C, 3), erected at the close of the 15th cent. in the style of the Palais de Justice, and adorned with a number of reliefs, some of which represent the interview between Francis I. and Henry VIII. on the 'Field of the Cloth of Gold' (1520). The graceful hexagonal tower is decorated with sculptures. The building is now occupied by a bank, but the courtyard is open to the public.

A little to the N. is the *Place du Vieux-Marché*, where St. Joan of Arc was burnt at the stake on May 30th, 1431 (inscription on the N.W. corner of the S. market-hall). No. 4 in the Rue de la Pie (Pl. B, 3) was the birthplace of the poet Corneille (comp. p. 83). From the Vieux Marché the Rue Guillaume-le-Conquérant leads back to the Rue Jeanne-d'Arc, which we follow to the N. to the Jardin Solférino. Here rises the —

Musée-Bibliothèque (Pl. C, 2), containing a collection of Italian, Dutch, and modern French pictures, besides sculptures and a ceramic collection. The gallery is open daily (except Wed.) from 10 to 12 and 1.30 to 4 or 5; gratis on Thurs., Sun., and holidays, other days 1 fr.

Adjacent, in the former church of St-Laurent (Pl. D, 2; 1444-68), with its fine tower, is the *Musée Le Secq des Tourrelles*, a museum of Norman art (adm. daily, except Wed., 10-12 and 1.30 to 4 or 5; gratis on Thurs., Sun., and holidays, other days $^1/_2$ fr.). The church

of *St-Godard* (Pl. D, 2), behind St-Laurent, of the end of the 15th cent., contains admirable 16th cent. stained glass.

From the Musée the Rue Thiers leads to the E. to the *Place de l'Hôtel-de-Ville*, in which is situated ***St-Ouen** (Pl. D, E, 2), the former abbey-church, built in 1318-39, one of the most beautiful Gothic churches in existence, surpassing the cathedral both in extent and in excellence of style. Its beauty is, however, sadly impaired by the incongruous W. portal and the two flanking towers, 282 ft. high, erected in 1848-51. The *Tower over the transept, 269 ft. in height, is surmounted by an octagonal open-work lantern, terminating in a gallery. The N. façade has no lateral portal, but the S. *Portail des Marmousets (15th cent.), so called from the heads with which it is adorned, deserves minute inspection. The reliefs over the door represent the Death and Assumption of the Virgin.

The proportions of the *Interior (449 ft. in length, 85 ft. in width; transept 138 ft. in length; 108 ft. in height) are remarkably pleasing. The walls appear to be almost entirely displaced by the windows, 135 in number, filled with 15-16th cent. stained glass. The unusually lofty triforium is exceedingly beautiful. The modern rose-window in the nave is far inferior to those in the transepts.

The verger (gratuity) shows the choir-chapels, and points out several spots which command fine views of the interior. The whole of the interior is reflected in the bénitier near the W. door.

At the back of the church and the adjoining Hôtel de Ville is a pleasant garden. The *Chambre aux Clercs*, a tower of the 11th cent., adjoins the church on this side.

The *Hôtel de Ville* (Pl. D, E, 2), on the N. side of the church, a building in the Italian style (18th cent.), was formerly the dormitory of the abbey.

We now ascend the Rue de la République to the N., at the top of which is the large *Fontaine Ste-Marie* (Pl. D, 1), by Falguière and Deperthes. To the left is an old convent, now containing the **Museum of Antiquities* (open daily, 10 to 12 and 1.30 to 4 or 5, except Wed.) and the *Museum of Natural History*.

St-Gervais (Pl. A, 1), about $^3/_4$ M. to the W., is a Romanesque church rebuilt in 1868-76, with a crypt of the 4th century. William the Conqueror died in the priory here in 1087.

From Rouen to Paris. The train passes through two long tunnels and crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the hills which rise from the river, stands the pilgrimage-church of Bonsecours. — $41^1/_2$ M. *Sotteville-lès-Rouen;* $46^1/_2$ M. *Oissel.* — 51 M. *Pont-de-l'Arche* (Hôtel de Normandie), where the Seine is again crossed, above the influx of the *Eure*, has an interesting church of the 15-16th centuries. — $58^1/_2$ M. *St-Pierre-du-Vauvray.* The train now penetrates the chalk-hills by means of two tunnels.

66½ M. *Gaillon* (Hôt. du Soleil-d'Or) lies 1¼ M. to the S.W. The château, erected in 1500, and now replaced by a prison, was one of the finest in Normandy, and a favourite residence of Francis I. — 77 M. *Vernon* (Hôtel Normandy-Plaisance; *Restaurant Tour de Claire, L. or D. 25 fr.), with 8814 inhab., once strongly fortified, possesses a conspicuous tower, erected in 1123 by Henry I. of England. The church of *Notre-Dame* is an interesting building of the 12-15th centuries. — The long tunnel between (82 M.) *Bonnières-sur-Seine* and *Rolleboise* cuts off the wide circuit which the river describes here. — At the château of (85½ M.) *Rosny-sur-Seine*, Sully, the celebrated minister of Henri IV., was born in 1559.

92½ M. **Mantes** (buffet; Hôtel du Grand-Cerf; du Rocher-de-Cancale), a picturesque town with 9329 inhab., is surnamed 'La Jolie'. The Gothic church of **Notre-Dame*, with its conspicuous towers, dates from the end of the 12th cent. and resembles Notre-Dame at Paris. The portal is richly sculptured. The tower (1340) of *St-Maclou* also is interesting. It was at Mantes that William the Conqueror fell from his horse and received the injury of which he died six weeks later at Rouen (1087). — The line continues to skirt the Seine and frequently commands fine views.

108 M. **Poissy** (Hôt. de l'Esturgeon, with first-class restaurant), a town with 10,135 inhab., was the birthplace of St. Louis (1215-70), who frequently styled himself 'Louis de Poissy'. Here in 1561 a fruitless conference was held by order of the States General, with a view to adjusting the differences between the Catholic and Protestant parties. The church of *Notre-Dame* is a fine building in the transition style (c. 1140). Poissy is also a station on the Grande-Ceinture (p. 374). Tramway to St-Germain-en-Laye (p. 370).

111 M. *Achères*, and thence to Paris (Gare St-Lazare), see pp. 386-384.

41. Viâ Southampton and Havre.

344 M. Nightly service (except Sun.) from London (Waterloo) to Paris (Gare St-Lazare) in 14½ hrs. (sea-passage 7¼ hrs.); fares (varying with the exchange) *2l.* 15*s.*, *1l.* 17*s.* 6*d.*; return-ticket, available for one month, *4l.* 18*s.*, *3l.* 7*s.* Tramway from the quay to the station at Havre included in the fare. Luggage registered to Paris is examined there. Seats (1*s.*) on the train from Waterloo to Southampton, berths (no extra charge) and private cabins (from 34*s.* 6*d.*) on the steamer, and seats on the train from Havre to Paris (2*s.*) may be reserved. Holders of 2nd class tickets may travel 1st class on the steamer by payment of 10*s.* extra. — This route is pleasant in fine weather.

Havre is reached direct from New York by the liners of the Compagnie Générale Transatlantique.

Havre. — Hotels. *Frascati* (Pl. a; B, 4), 1 Rue du Perrey, closed; *Continental* (Pl. b; C, 4), 13 Chaussée des Etats-Unis, near the Jetée, 70 R. from 20, B. 3½, L. 16, D. 18 fr. — *Grand-Hôtel de Normandie* (Pl. e; C, 3), 106 Rue de Paris, 90 R. from 16, B. 4, L. or D. 16 fr.; *Grand-*

Hôtel, 3 Place Gambetta (Pl. C, 3), R. from 15, B. 3½, L. 14, D. 16 fr.; *Tortoni* (Pl. g; C, 3), 1 Place Gambetta, 50 R. from 14 fr.; *de Bordeaux* (Pl. d; C, 3), 17 Place Gambetta, 60 R. from 10, B. 2½, L. or D. 9 fr.; *d'Angleterre*, 124 Rue de Paris; *Terminus*, 23 Cours de la République, 72 R. from 12, B. 2½, L. 11, D. 12 fr.; etc.

Restaurants. At the hotels; also *Brasserie Tortoni*, at the Grand-Hôtel; *Grande-Taverne*, 14 Rue Édouard-Larue (Pl. C, 2, 3).

Motor Cabs within the town: 3 fr. for 1km. 110m., then 2 fr. per km.; at night (8 or 9 p.m. to 7 a.m.) 3 fr. for 888m., then 2½ fr. per km. — Horse Cabs: 4½ fr. per drive, at night 6½ fr.; by the hour 7 fr., at night 9 fr.

Tramways, see the Plan. — Cable Railway from the Place Thiers (Pl. D, 1) to 44bis Rue Félix-Faure.

Post Office (Pl. C, D, 2), 108 Boul. de Strasbourg (new office under construction to the E. of the Bourse, Pl. D, 2).

Theatre. *Grand-Théâtre* (Pl. C, 3), Place Gambetta. — Café-Concert. *Folies-Bergère* (Pl. B, 3), 54 Rue Frédérick-Lemaître. — Casino. *Casino Marie-Christine*, at Ste-Adresse.

Havre (pop. 163,374), Fr. *Le Havre*, formerly called *Havre-de-Grâce* from a chapel of Notre-Dame-de-Grâce founded by Louis XII. in 1509, was founded and fortified by Francis I. in 1516. Situated at the mouth of the *Seine*, it is now the seaport for Paris, and next to Marseilles the most important in France. The commercial prosperity of the town is mainly derived from its ship-building yards and sugar-refineries, and most of its buildings are of very recent origin.

The Rue de Paris (Pl. C, 2-4), beginning at the W. end of the *Quai de Southampton*, where passengers from Southampton disembark, and intersecting the town from S. to N., is the centre of traffic

At the S. end of the Rue de Paris is the *Musée* (Pl. C, 4; open free on Sun. and Thurs., 10 to 12 and 2 to 4 or 5.30; adm. 50 c. on Mon. and Tues., 1 fr. on other days), containing a collection of paintings, sculptures, casts, coins, etc.

Farther up the Rue de Paris, on the right, are the church of *Notre-Dame* (Pl. C, 4), built in the 16th cent. in a transition style, the Vieux-Marché, with a *Natural History Museum* (10-12 and 2-4 or 5), and the Place Gambetta (Pl. C, 3), bounded on the E. by the Bassin du Commerce and on the W. by the Grand-Théâtre, and adorned with a fine war memorial (1924). — At the N. end of the Rue de Paris is a public garden with a statue of Francis I., beyond which is the handsome modern *Hôtel de Ville* (Pl. C, 2) preceded by statues, by David d'Angers, of Bernardin de Saint-Pierre (1737-1814), author of 'Paul et Virginie', and Casimir Delavigne (1793-1843), the dramatist.

The Boulevard de Strasbourg (Pl. F-A, 2), which passes in front of the Hôtel de Ville, stretches from the railway station (Pl. F, 2), on the E., to the sea, on the W., passing the *Palais de Justice*, the *Sous-Préfecture*, and the *Bourse*, a fine modern Renaissance edifice on the S. side of the Place Carnot (Pl. D, 2).

LE HAVRE
1: 13.500
0 50 100 400 500
Mètres
Cimet. Ste Marie
Sanvic
Côte d'Ingouville
Chap. St Michel
Bléville Sanvic
Ste Adresse Phares
St Vinc. de Paul
Quier St Michel
Place Thiers
Jeu de Paix
Martinique
Square Jean Jaurès
Lycée de Filles
Hôtel de Ville
Place de Jardin Public
l'Hôtel de Ville
Boulevard
Victor Hugo
Place Gambetta
Bassin du Roi
Avant Port
Batterie Royale
Place Guynemer
Sémaphore
Musée
Arrière Port
Quai d'Escale
Nouvel Avant
1:100.000
0 1 2
Kilomètres
Le Havre
Gare
Avant Port
Nouv. Avant Port
Fort

Cimet. Ste Marie
Bois des Ballates
Granville
Montvilliers
E
F
Rond-Point
G
Rue Neuve
Rue Thiers
Rue Franklin
Salle Franklin
Justice de Paix
Caserne des Douanes
Caserne d'Infanterie
Usine à Gaz
Rue Phil. Lebon
Pl. Rolker
Ecole d'Apprent. de Tailleurs
Gare des Marchandises
Pl. Danton
Prison
Palais de Justice
Gare
Caserne Kléber
Bassin Vauban
Dock Entrepôt
Bassin Dock
Bassin de la Barre
Quai de Lyser
Bassin de la Citadelle
Quai des Travaux
Quai de Marseille
Quai de la Seine
Canal de Tancarville
Pl. Amiral Courbet
Q. de Londres
Q. de New-York
Q. de Pascaut
Q. du Brésil
Q. d. l. Marne
Q. d. l. Meuse
Bassin Bellot
Digue St Jean
Cale aux Bois
Rue de l'Eglise
Rue Voltaire
Rue Turgot
Rue Lafayette
Rue Gambetta
Rue Victor Hugo
Rue Carnot
Rue Thiers
Rue Neuve
Rue Franklin
Rue Phil. Lebon
Rue de Rouen
Rue de Paris
Rue de Montivilliers
Rue de Graville
Rue de Harfleur
Rue de Normandie
Rue de Bretagne
Rue de Picardie
Rue de Flandre
Rue de Provence
Rue de Guyenne
Rue de Languedoc
Rue de Bourgogne
Rue de Lorraine
Rue de Champagne
Rue de Dauphiné
Rue de Berry
Rue de Bourbon
Rue de Condé
Rue de Conti
Rue de Penthièvre
Rue de Richelieu
Rue de Rivoli
Rue de la Paix
Rue de la Bourse
Rue de la Banque
Rue de la Monnaie
Rue de la Poste
Rue de la Douane
Rue de la Marine
Rue de la Guerre
Rue de la Paix
Rue de la Concorde
Rue de la Fraternité
Rue de la Liberté
Rue de la Justice
Rue de la Vérité
Rue de la Raison
Rue de la Nature
Rue de la Science
Rue de la Vertu
Rue de la Sagesse
Rue de la Prudence
Rue de la Tempérance
Rue de la Force

The extensive *Harbour deserves a visit. Apart from the outer harbours, the docks have a water-area of about 190 acres and about 8 M. of quays. A good view of the outer harbours is obtained from the *Jetée* (Pl. B, 5; near the Hôtel Frascati), a favourite promenade. The oldest dock is the small Bassin du Roi (Pl. D, 3), excavated in 1669. The largest is the Bassin de l'Eure (Pl. E, F, 3-5), 70 acres in area, constructed in 1846-56, where the liners of the Compagnie Générale Transatlantique are berthed. One of the latter may be inspected (9-11 and 2-5; adm. 1 fr.). The *Canal de Tancarville*, 15½ M. long, connects the Seine directly with the harbour, and enables ships to escape the 'barre' or tidal wave in the estuary.

As Havre itself contains little to interest travellers, those who have a few hours at their disposal may ascend the *Côte d'Ingouville* (cable-railway, p. 444), on the N. The *View is especially fine at sunset and at night when the town and harbour are lighted up.— A tramway from the Rond-Point runs to *Ste-Adresse* (Hôtel des Phares), a favourite residential quarter and bathing-place 2½ M. to the N.W. The lighthouse *(Phare de la Hève)* commands a fine view.

There are steamer services in summer from Havre to Rouen and to Caen.

From Havre to Paris.

141½ M. Chemin de Fer de l'Etat in 3-7½ hrs. (fares 70 fr. 10, 45 fr. 80, 28 fr. 85 c.).

On quitting Havre we pass (1¼ M.) *Graville-Ste-Honorine*, with its curious church of the 11-13th cent., on the left.

3½ M. **Harfleur** (Hôtel du Trianon) was once an important seaport, but has long since yielded up its traffic to Havre. Its old harbour has been filled up by the deposits of the *Lézarde;* the new harbour, ½ M. away, is connected with the Canal de Tancarville (see above). In 1415 the town was taken by Henry V. of England, to whom the foundation of the fine Gothic church is attributed.

Beyond (15½ M.) *Bréauté-Beuzeville* we cross a lofty viaduct. — 19½ M. *Bolbec-Nointot* is the station for *Bolbec*, a thriving manufacturing town with 10,439 inhab., 2 M. to the S.

31 M. **Yvetot** (Hôtel des Victoires; du Chemin-de-Fer; pop. 7010) is another manufacturing place, the ancient counts or soi-disant kings of which are playfully described by Béranger in a well-known song.

36 M. *Motteville.* — 43 M. *Pavilly.* — 44 M. *Barentin* (Hôtel du Grand-St-Pierre). The train quits the chalk-plateau of the *Pays de Caux*, and follows the viaduct of *Barentin*, 545 yds. in length, and 110 ft. above the valley. Beyond a tunnel, nearly 1½ M. long, we reach (49 M.) *Malaunay* (p. 439). From this point to Rouen and Paris, see pp. 439-443.

42. Viâ Southampton and Cherbourg.

Through-tickets to Paris are not issued by this route. Railway from London (Waterloo) to (79 M.) Southampton Docks in 1¾ hr.; fares 16s. 6d., 9s. 11d. — Steamer to (83 M.) Cherbourg in 6¼ hrs. every Mon., Wed., & Fri. night (returning on Tues., Thurs., & Sat.); fares 1l. 15s., 1l. 6s.; return-ticket (valid for two months) 2l. 17s. 6d., 2l. 2s. Cherbourg may be reached from Southampton also by the ocean-steamers of the transatlantic lines mentioned below. — Railway from Cherbourg to Paris, see p. 447.

From New York Cherbourg is reached in 6-6½ days by steamers of the *Cunard*, *White Star*, *Royal Mail Steam Packet*, and *United States Lines*, connecting at Cherbourg with the boat-trains and aeroplanes (p. 447) to Paris. Passengers are landed in tenders, usually at the Quai de l'Ancien-Arsenal (Pl. E, 3, 4).

Cherbourg. — Hotels. *Grand-Hôtel du Casino* (Pl. d; E, 3), E. of the Avant-Port, 100 R. from 14 fr. — *Anglo-American Hotel* (Pl. a; E, 4), 16 Quai Alexandre III, 36 R. from 12 fr.; *de France & du Commerce* (Pl. c; E, 4), 41 Rue du Bassin, 75 R. from 8, B. 2½, L. or D. 10 fr.; *du Louvre & de la Marine* (Pl. e; D, 3), 28 Rue de la Paix, 30 R. from 15, B. 3, L. or D. 8 fr.

Sailing Boat or Motor Boat to the *Digue* (see below; 2 hrs. there and back).

Post Office (Pl. D, 4), 54 Rue de la Fontaine.

Sea Baths (Pl. E, 3), to the E., beyond the commercial harbour, 50 c., costume and towel 60 c. Poor beach. — Casino (open June-Oct.): 'boule', baccarat, concerts, varieties, dancing.

Cherbourg, a town of 38,281 inhab. and a fortress of the first class, is the third naval harbour of France (after Brest and Toulon) and a transatlantic port of growing importance, owing to its situation at the N. extremity of the peninsula of the Cotentin (p. 447), facing the coast of England, which is about 70 M. distant. Its position made it the subject of frequent disputes with the English, and it was captured by Edward I. in 1295, by Edward III. in 1346, and by Henry V. in 1418.

The town, most of which is modern, well-built, and clean, is comparatively uninteresting. It has two harbours, the *Commercial Harbour*, to the E. of the town, at the mouth of the *Divette*, which exports butter and vegetables to England in exchange for coal, and the much more important *Naval Harbour*, or *Dockyard* (Pl. A-C, 1-3), begun by Napoleon I. and opened by Napoleon III. in 1858 in the presence of Queen Victoria. A visit to the latter requires the special permission of the Ministre de la Marine (comp. p. 57).

The **Roadstead** ('rade'), which lies in front of the two ports, has a total area of 4 sq. M., but as parts of it are too shallow for large ships at low water the available anchorage is only about 500 acres. It is protected on the W., the only exposed side, by the **Digue*, a huge breakwater 2½ M. from the town (begun in 1832), 3942 yds. long, from 164 to 220 yds. broad at the base, and 65 yds. broad at the top. It is defended by four forts, but visitors are permitted to land (boats, see above).

The railway station (Pl. E, 5) is at the S. end of the commercial harbour. To the W. of the inner basin lies the theatre (Pl. 10;

E, 4), the right wing of which contains the *Musée Le Véel* (adm. daily, except Mon. morning, 10-12 and 2-4 or 6). To the W. of the Avant-Port is the Place Napoléon (Pl. D, 3), with a bronze equestrian statue of Napoleon I., by Le Véel, bearing the inscription "I resolved to renew at Cherbourg the marvels of Egypt". The church of *La Trinité* (Pl. D, 3, 4), on the S. side of the square, dates from the 15th century. — The Hôtel de Ville (Pl. 6; D, 3) contains a *Picture Gallery* of some importance, with a number of works by Millet (open on Sun., 10-12 & 2-4 or 5, free; other days, except Mon., for a fee). — In the Rue de l'Abbaye, leading towards the naval harbour, is an entrance to the public *Parc Emmanuel-Liais* (Pl. C, D, 4), with a museum of natural history and ethnography. — To the S.E. of the station is the Jardin Public (Pl. F, 5), with a monument to the painter *J. F. Millet* (1814-75; born at Gruchy, 10 M. to the N.W.), by Chapu and Bouteiller. Beyond is the *Montagne du Roule* (Pl. F, 5; 360 ft.), commanding a fine* View of the town and harbour. The summit, reached in $^1/_4$ hr., is occupied by a fort.

From Cherbourg to Paris.

230 M. Chemin de Fer de l'Etat in $6^1/_4$-$12^1/_2$ hrs. (fares 114 fr. 10, 74 fr. 50, 46 fr. 95 c.). To *Caen*, 82 M. in 2-$4^1/_2$ hrs. (fares 40 fr. 60, 26 fr. 50, 16 fr. 70 c.). Restaurant-car by the afternoon express. — There is a French air service between Cherbourg and Paris in connection with the arrival and departure of the transatlantic liners (fare 660 fr.; comp. p. 427).

The railway on quitting Cherbourg runs to the S. through the *Cotentin* ('Constantinus Ager'), a flat and marshy region, famous for its cattle. Many of the followers of William the Conqueror came from this part of Normandy; and some of the most illustrious names among the English aristocracy are derived from humble villages in the Cotentin. The hedges here give quite an English aspect to the country.

$17^1/_2$ M. *Valognes* (Hôtel du Louvre), a decayed town of 4894 inhab., has a church dating from the 14th century. — $35^1/_2$ M. *Carentan* (Hôtel du Commerce), a small seaport, exports the butter, eggs, poultry, and vegetables of Normandy to England. — We cross the *Vire* and quit the Cotentin. — $54^1/_2$ M. *Le Molay-Littry*. As we approach Bayeux we obtain a fine view of the cathedral on the left.

$63^1/_2$ M. **Bayeux** (Hôtel du Luxembourg, 30 R. from 10 fr., fair; du Lion-d'Or), the seat of a bishop since c. 360 and a market-town of 7206 inhab., contains many quaint old houses and is noted for its lace.

The ***Cathedral**, dedicated to Notre-Dame, $^1/_2$ M. from the station, is a striking Gothic edifice of the 11-15th cent., founded by Bishop Odo of Bayeux, half-brother of William the Conqueror. The chevet, with its graceful turrets, is one of the most beautiful examples of early-Gothic in France. The interior, which has

22 chapels and a crypt of the 11th cent., contains Romanesque arcades (11th cent.) in the nave and graceful pointed arches in the apse (13th cent.). View from the tower. — The former bishop's palace, on the right of the cathedral, contains the *Library* (35,000 vols.) and the famous *Bayeux Tapestry, a strip of linen cloth (230 ft. long; 18 in. wide) illustrating the events that led to the conquest of England by William in 1066. A favourite, though erroneous, tradition attributes this embroidery to Matilda, wife of the Conqueror; it is, in any case, a contemporary English work. — In the Rue Général-de-Dais is a statue of *Alain Chartier* (1386-1449), the poet, a native of Bayeux.

69½ M. *Audrieu*, with a fine church of the 13-14th cent.; 73½ M. *Bretteville-Norrey*, with two interesting 13th cent. churches. — We cross the *Orne*.

82 M. **Caen.** — Hotels. *Hôtel d'Angleterre* (Pl. a; D, 3), 79-83 Rue St-Jean, 80 R. from 18, B. 3½, L. or D. 20 fr.; *de la Place-Royale* (Pl. c; C, 3), 1-3 Place de la République, 70 R. from 10, B. 3, L. 10, D. 12 fr.; *Moderne* (Pl. f; C, D, 3), 1 Boul. St-Pierre, 80 R. from 10, B. 3, L. or D. 10 fr., commercial; *de France* (Pl. e; E, 5), 6 Rue de la Gare, 50 R. from 8, B. 2½, L. 9, D. 9½ fr.

Restaurants. **Pépin-Chaudivert*, 22 Rue St-Jean, at the Hôtel de Than (Pl. D, 3); *Robert*, 11 Place St-Sauveur; *Brasserie Chabert*, 71 Rue St-Jean, with garden.

Motor Cabs 7 fr. per drive. — Tramways, see Plan.

Post Office (Pl. 1; C, 3) at the Hôtel de Ville.

Caen (pron. as Fr. 'can'; pop. 53,743), the chief town of the department of *Calvados*, and next to Rouen the most interesting town in Normandy, is situated on the *Orne*, about 9 M. from the coast. The town was besieged several times during the English wars of the 14-15th centuries. Its chief attractions are the beautiful churches of the abbeys founded by William the Conqueror and Matilda of Flanders, his wife, in expiation of their sin in marrying (1053) within the forbidden degrees of consanguinity. There are also other interesting churches and many quaint old houses.

Leaving the railway station (Pl. F, 5), we turn to the right, take the first street to the right, cross the Orne, and reach the Place Alexandre-Trois (Pl. D, E, 5). Thence we follow the Rue St-Jean N. to **St-Pierre* (Pl. D, 3), an interesting Gothic church (13-16th cent.), with a fine apse and tower. Opposite is the **Bourse* (Pl. D, 3), formerly the Hôtel d'Ecoville (1538-41), with a charming courtyard. On a hill beyond St-Pierre are the remains of the *Castle* (Pl. C, D, 2), begun by William the Conqueror (no adm.).

To the E. is *La Trinité* (Pl. E, F, 2), the Norman-Romanesque church of the Abbaye-aux-Dames, founded by Matilda c. 1059, and well restored in the 19th century. The nave is open free; the choir (with the tomb of Matilda), transepts, and crypt are shown by the concierge. The *Hôtel-Dieu*, built in the 18th cent. on the site of the old nunnery, adjoining the church, is now a poor-house.

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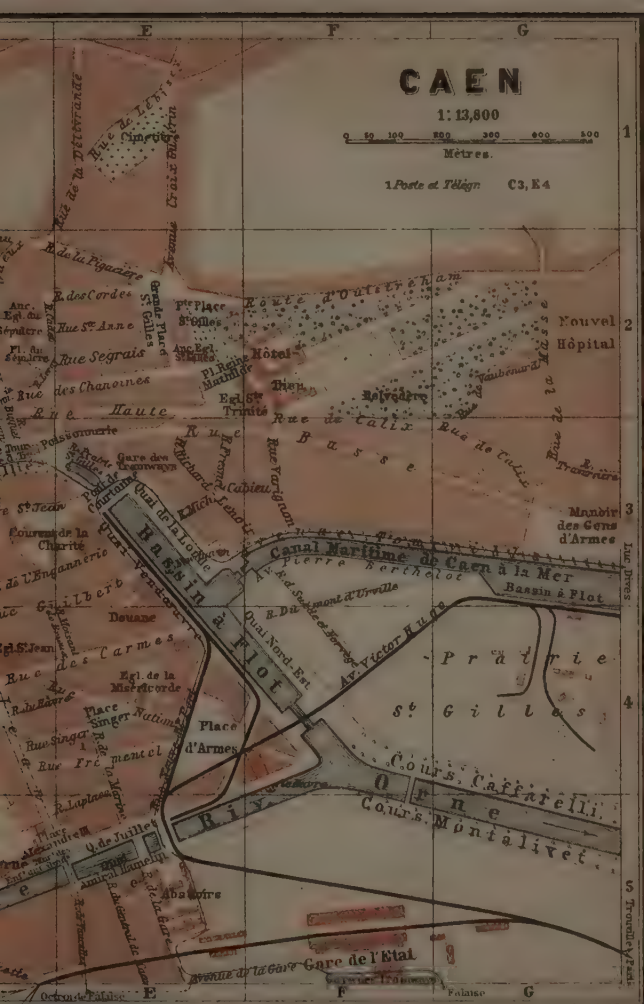

Wagner & Debes, Leipzig.

We return to St-Pierre and thence proceed to the W. by the Rue St-Pierre, with the church of *St-Sauveur* (14-16th cent.; Pl. C, 3), the Rue Ecuyère, and the Rue Guillaume-le-Conquérant. ***St-Etienne** (Pl. A, B, 3), the church of the Abbaye-aux-Hommes, founded by William the Conqueror c. 1063, is in the same style as La Trinité, though larger, but its unity of style was destroyed by alterations in the 13th cent., when the choir was rebuilt in the pointed style. The W. façade, with two elegant towers of the 13th cent., 295 ft. high, is remarkably plain; and the interior, like that of La Trinité, is notable for its dignified simplicity. A black marble slab in front of the high altar marks the tomb (now empty) of William the Conqueror (d. 1087). The sacristy, itself an interesting specimen of architecture, contains an old portrait of the Conqueror. Other noteworthy features are the choir-stalls, the carved clock-case in the N. transept, the pulpit, and the organ-case, supported by columns. — The Abbaye-aux-Hommes, rebuilt in the 18th cent., is now occupied by the *Lycée Malherbe* (Pl. A, 3). The Rue de Caumont, with the *Antiquarian Museum* (Pl. B, 3), runs to the E., and from it the Rue St-Laurent leads S. to the *Hôtel de Ville* (Pl. C, 3). The S. wing of the latter contains the ***Musée** (adm. free on Sun. & Thurs., 10-12 and 1-4; other days 50 c.; ring), a fine collection of paintings, the gem of which is Perugino's Marriage of the Virgin (c. 1503).

On leaving Caen we have a view of the town on the left.

112 M. **Lisieux** (buffet; Hôtel de Normandie; France & Espagne) is a prosperous town with 15,341 inhabitants. The church of St-Pierre, formerly a cathedral, dates almost entirely from about 1170; the S. tower was rebuilt in 1579. Many quaint old houses (especially the Maison de François-Premier, 19 Rue aux Fèvres).

131½ M. *Bernay* has a church (Ste-Croix) of the 14-15th cent., with some interesting sculptures. — 138 M. *Serquigny* (buffet). — The church of Ste-Foy at (152 M.) *Conches* has twenty-seven stained-glass windows of the 16th century.

163½ M. **Evreux** (buffet; Hostellerie du Grand-Cerf, 35 R. from 16, B. 4, L. or D. 20 fr.; Hôtel de la Biche, 36 R. from 6, L. or D. 10 fr.; Moderne, 32 R. from 9, L. or D. 10 fr.), a quiet town of 14,339 inhab., is an ancient episcopal see. The *Cathedral*, not far from the station, is a building of great interest, comprising all styles of architecture in vogue from the 11th to the 18th century. The chief feature of the exterior is the flamboyant N. portal, built in 1511-31, while in the interior the stained glass of the 15th and 16th cent. should be noted. In the former abbey-church of *St-Taurin* is a fine reliquary of the 13th cent. ('Châsse de St-Taurin'). The *Musée* contains some interesting Roman antiquities.

194½ M. *Mantes*, and thence to *Paris* (Gare St-Lazare), see p. 443.

LIST OF ARTISTS

mentioned in the handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect; P. = painter; S. = sculptor; c. = circa, about; Bol. = Bolognese; Engl. = English; Ferr. = Ferrarese; Flor. = Florentine; Fr. = French; Ger. = German; Lomb. = Lombard; Mil. = Milanese; Rom. = Roman; Ven. = Venetian, etc.

The numbers within brackets refer to the pages on which special mention is made of the artists.

Abadie, Paul, A., Paris; 1812-84. —(lvi).

Abbate, Niccolò dell', P., Modena; 1512-71.

Abel de Pujol, Alexandre Denis, P., Valenciennes, pupil of David; 1785-1861.

Adam, Lambert Sigisbert, S., Nancy; 1700-59.

—, *Nicolas Sébastien*, S., brother of the last; 1705-78.

—, *Victor Vincent*, P., Paris; 1801-66.

Aizelin, Eugène, S., Paris, pupil of Ramey and Dumont; 1821-1902.

Alaux, Jean, P., Bordeaux; 1786-1864.

Albani, Francesco, Bol. P.; 1578-1660.

Allegrain, Christophe Gabriel, S., Paris; 1710-95. —(xlix).

Aman-Jean, Edmond, P., Chevry-Cossigny (S.-et-M.); b. 1860.— (liv.)

Angelico da Fiesole, Fra Giovanni, Flor. P.; 1387-1455.—(117).

Anguier, François, S., Eu; 1604-69.

—, *Michel*, S., brother of the last; 1612-86.

Aubé, Jean Paul, S., Longwy (Meurthe-et-Mos.); 1837-1916.

Audran, Gérard, etcher and engraver, Lyons; 1640-1703.

—, *Claude*, P., Lyons, brother of the last; 1639-84.

Baffier, Jean Eugène, S. and worker in pewter, Neuvy-le-Barrois (Cher); 1851-1920.

Ballu, Théodore, A., Paris; 1817-85.

Baltard, Victor, A., Paris; 1805-74. — (lvi).

Balze, Paul, Fr. P., Rome, pupil of Ingres; 1815-84.

—, *Raymond*, Fr. P., Rome, brother of the last; 1818-1909.

Barrias, Ernest, S., Paris; 1841-1905. — (lv).

—, *Félix Joseph*, P., Paris; 1822-1907.

Bartholdi, Frédéric Auguste, Fr. S., Colmar; 1834-1904.

Bartholomé, Albert, S., Thiverval (Seine-et-Oise); b. 1848. — (lv).

Bartolomeo della Porta, Fra, Flor. P.; 1472-1517.—(118).

Barye, Antoine Louis, S., Paris; 1795-1875. —(lv).

Baschet, Marcel, P., Gagny (Seine-et-Oise); b. 1862.

Bashkirtseff, Marie ,Russ. P., 1860-1884.

Bassano, Jacopo (da Ponte), Ven. P.; 1510-92.

Bastien-Lepage, Jules, P., Damvillers (Meuse); 1848-84.— (liv).

Baudouin, Pierre Antoine, P., Paris, pupil of Boucher; 1723-69.

Baudry, Paul, P., Napoléon (Vendée); 1828-86.

Beauneveu, André, S.&P., Valenciennes; flourished 1360-1403.— (107).

Bélanger or *Bellanger, François Joseph*, A., Paris; 1744-1818.

Bellangé, Hippolyte, P., Paris, pupil of Gros; 1800-66.

Belle, Alexis Simon, P., Paris; 1674-1734.

Bellini, Gentile, Ven. P.; c. 1429-1507.

—, *Giovanni*, Ven. P., brother of the last; d. 1516. — (117).

Benemann, Wilhelm, Ger. cabinet-maker, worked at Paris from 1785.
Benouville, Léon, P., Paris; 1821-59.
Berchem or *Berghem, Claes* or *Nicolaes*, Dutch P., Haarlem; 1620-83.
Besnard, Albert, P., Paris; b. 1849. — (liv).
Biard, Pierre, A. & S., Paris; 1559-1609.
Billotte, René, P., Tarbes; b. 1846.
Blanche, Jacques Emile, P., Paris; b. 1861. — (liv).
Blondel, François, A., Ribemont (Somme); 1617-86.
—, *Merry Joseph*, P., Paris; 1781-1853.
Boccadoro (Domen. Bernabei), also called *Domenico da Cortona*, Italian A., d. in Paris c. 1549.
Boffrand, Germain, A., Nantes; 1667-1754. — (xlvii).
Boilly, Louis Léopold, P., La Bassée (Nord); 1761-1845.
Bol, Ferdinand, Dutch P., Dordrecht, pupil of Rembrandt; 1616-80.
Bologna, Giovanni da, also called *Jean Bologne de Douai*, S., Douai; c. 1524-1608.
Boltraffio or *Beltraffio, Giovanni Antonio*, Mil. P., pupil of Leonardo da Vinci; 1467-1516. — (118).
Bonheur, Rosa, P., Bordeaux; 1822-99.
Bonifazio dei Pitati (B. Veronese), Ven. P.; 1487-1553.
Bonington, Richard Parkes, Engl. P., Paris; 1801-28.
Bonnassieux, Jean, S., Panissières (Loire); 1810-92.
Bonnat, Léon, P., Bayonne; 1833-1922. — (liv).
Bontemps, Pierre, S., Paris; flourished 1536-61. — (xli).
Bordone, Paris, Ven. P.; 1500-71.
Borgognone, Ambrogio da Fossano, Mil. P.; flourished 1480-1523.
Bosio, François Joseph, Baron, S., Monaco, pupil of Pajou; 1769-1845.
Botticelli, Alessandro or *Sandro (Filipepi)*, Flor. P.; 1444-1510. — (117).
Bouchardon, Edme, S., Chaumont (Hte-Marne), pupil of the younger Coustou; 1698-1762. — (xlviii).
Boucher, François, P., pupil of Fr. Le Moyne; 1703-70. — (xlviii).
Boudin, Eugène, P., Honfleur; 1824-98.
Bouguereau, William, P., La Rochelle; 1825-1905.
Boulle or *Boule, André Charles*, cabinet-maker, Paris; 1642-1732. — (xlvi).
Boullogne, Bon, or *de Boullongne*, P., Paris; 1649-1717.
—, *Louis*, P., brother of the last; 1654-1733.
Boulongne, Jean de, see Valentin.
Bourdelle, Emile, S., Montauban; b. 1861.
Bourdichon, Jean, P., Tours; c 1457-1521. — (xxxix).
Bourdon, Sébastien, P., Montpellier; 1616-71.
Bourguignon (Le), see Courtois.
Brascassat, Jacques Raymond, P., Bordeaux; 1804-67.
Breton, Jules, P., Courrières (Pas-de-Calais); 1827-1906.
Breughel, see Brueghel.
Briosco, see Riccio.
Briot, François, worker in pewter, Damblain (Lorraine), c. 1550 to after 1616.
Brongniart, Alexandre Théodore, A., Paris; 1739-1813.
Bronzino, Angelo, Flor. P., 1503-72.
Brosse, Salomon de, A., Verneuil (Oise); c. 1562-1626. — (xliii).
Brouwer, Adriaen, Flem. P., Oudenaarde; c. 1605-38.
Bruant or *Bruand, Jacques*, Fr. A., d. 1664.
— *Libéral*, Fr. A., brother of the last; c. 1637-97.
Brueghel or *Bruegel, Pieter, the Elder* ('Peasant Brueghel'), Flem. P., Breda; c. 1525-69.
—, *Jan* ('Velvet Brueghel'), Flem. P., Brussels, son of the last; 1568-1625.
Bullant, Jean, Fr. A.; c. 1515-78.
Bullet, Pierre, A., Paris; 1639-1716.

Cabanel, Alex., P., Montpellier, pupil of Picot; 1823-89.
Cabat, Louis, P., Paris; 1812-93.
Caffieri, family of S. and engravers: *Philippe*, Rome, 1634-1716, after 1660 in France; *Jean Jacques*, his grandson, Paris, 1725-92. — (xlvii).
Cain, Auguste, S., Paris, pupil of Rude; 1822-94.
Callet, Antoine François, P., Paris; 1741-1823.
Callot, Jacques, etcher, Nancy; 1592-1635.
Canova, Antonio, Ital. S.; 1757-1822.
Caravaggio, Michelangelo Amerighi da, Lomb., Rom., & Neap. P.; c. 1565-1609.

Carolus-Duran (Charles Duran), P., Lille; 1838-1917. — (liv).

Carpeaux, Jean Baptiste, S. and P., Valenciennes, pupil of Rude and Duret; 1827-75. — (lv, 113).

Carracci, Bolognese family of P.: *Agostino*, 1557-1602; *Annibale*, 1560-1609; *Antonio*, 1583-1618; *Lodovico*, 1555-1619.

Carrier-Belleuse, A. E., S., Paris, pupil of David d'Angers; 1824-87.

Carrière, Eugène, P., Gournay (Seine-et-Marne); 1849-1906. — (liv).

Carriès, Jean, S. and potter, Lyons; 1855-94.

Cartellier, Pierre, S., Paris; 1757-1831.

Cavelier, Pierre Jules, S., Paris, pupil of David d'Angers; 1814-94.

Cazin, Jean Charles, P. and potter, Samer (Pas-de-Calais); 1841-1901.

Cellini, Benvenuto, Flor. S. and goldsmith; 1500-71.

Cézanne, Paul, P., Aix (Provence); 1839-1906. — (liii).

Chalgrin, François, A., Paris, pupil of Servandoni; 1739-1811.

Chambiges, Pierre, two Fr. A. of the 16th cent.; the elder d. 1544.

Champaigne or *Champagne, Philippe de*, P., Brussels; 1602-74. — (xlii).

Chaplain, Jules, medallist, Mortagne (Orne); 1839-1909. — (lv).

Chaplin, Charles, P., Les Andelys; 1825-91.

Chapu, Henri, S., Le Mée (Seine-et-Marne), pupil of Pradier and Duret; 1833-91.

Chardin, Jean Baptiste Siméon, P., Paris; 1699-1779. — (xlviii).

Charlet, Nicolas, P., Paris; 1792-1845.

Charpentier, Alexandre, medallist and designer, Paris; 1856-1909.

Chartran, Théobald, P., Besançon; 1849-1907.

Chassériau, Théodore, French P., from San Domingo, a pupil of Ingres; 1819-56. — (li).

Chatrousse, Emile, S., Paris, pupil of Rude; 1829-96.

Chaudet, Antoine Denis S., Paris; 1763-1810.

Chenavard, Paul, P., Lyons; 1807-95.

Chinard, Joseph, S., Lyons; 1756-1813. — (l).

Chintreuil, Antoine, P., Pont-de-Vaux (Ain); 1814-73.

Clésinger, J. B., known as *Auguste*, S. and P., Besançon; 1814-83.

Clodion (Claude Michel, known as), S., Nancy; 1738-1814. — (xlix).

Clouet, Jean, surn. *Janet*, P., from 1516 in Tours, d. 1540. — (xlii).

—, *François*, surn. *Janet*, P., Tours, son of the last; before 1522-72. — (xlii).

Cochin, Charles Nicolas, the Younger, designer and engraver on copper, Paris; 1715-90.

Cogniet, Léon, P., Paris, pupil of Guérin; 1794-1880.

Coignet, Jules, P., Paris; 1798-1860.

Colombe, Michel, Breton S.; c. 1430-after 1512. — (xxxix, 108).

Constable, John, Engl. P.; 1776-1837.

Constant, Benjamin, P., Paris; 1845-1902.

Cormon, Fern., P., Paris; 1845-1924.

Corneille de Lyon, P., the Hague; worked at Lyons; d. after 1574. — (xlii).

Cornu, Sébastien Melchior, P., Lyons; 1804-71.

Corot, Camille, P., Paris; 1796-1875. — (lii).

Correggio, Antonio Allegri da, Parm. P.; c. 1494-1534. — (118).

Cortona, Pietro Berrettini da, Flor. P. and A.; 1596-1669.

Cortot, Jean Pierre, S., Paris; 1787-1843.

Costa, Lorenzo, Ferr. P.; c. 1460-1535. — (117).

Cotte, Robert de, A., Paris; 1656-1735. — (xlvii).

Cottet, Charles, P., Le Puy (Haute-Loire); b. 1863.

Couder, Auguste, P., Paris, pupil of David and Regnault; 1790-1873.

Courbet, Gustave, P., Ornans (Doubs); 1819-77. — (lii).

Court, Joseph Désiré, P., Rouen, pupil of Gros; 1797-1865.

Courtois, Jacques, surn. *le Bourguignon*, P., St-Hippolyte (Franche-Comté); 1621-75.

—, *Gustave*, P., Pusey (Haute-Saône); b. 1852.

Cousin, Jean, two Fr. P., S., and engravers, Sens; c. 1490-1560 and c. 1522-c. 1594. — (xli).

Coustou, Nicolas and *Guillaume*, S., Lyons, brothers, both pupils of Coyzevox; 1658-1733 and 1677-1746. — (xlvii, 112).

—, *Guillaume*, S., Paris, son of the last; 1716-77. — (112).

Couture, Thomas, P., Senlis, pupil of Gros and Delaroche; 1815-79.

Coypel, Noël, P., Paris; 1628-1707.
—, *Antoine* and *Charles Antoine*, Fr. P., son and grandson of the last; 1661-1722 and 1694-1752.
Coyzevox or *Coysevox, Antoine*, S., Lyons; 1640-1720.—(xlvi, 111).
Crauk, Charles Alexandre, P., Douchy (Nord); 1819-1905.
—, *Gustave*, S., Valenciennes, brother of the last, pupil of Pradier; 1827-1905.
Credi, Lorenzo di, Flor. P.; 1459-1537.—(117).
Cressent, Charles, cabinet-maker and S., Amiens; 1685-1768.—(xlvii).

Dagnan-Bouveret, Pascal Adolphe Jean, P., Paris; b. 1852.
Dalou, Jules, S., Paris; 1838-1902.—(lv).
Dampt, Jean, S., Venarey (Côte-d'Or); b. 1854.
Daubigny, Charles François, P., Paris; 1817-78.—(lii).
Daumier, Honoré, P., Marseilles; 1810-79.—(li).
David, Gerard, Flem. P., Oudewater; c. 1450 or 1460-1523.
—, *Jacques Louis*, P., Paris, pupil of Vien; 1748-1825.—(l).
— *d'Angers (Pierre Jean David)*, S., Angers; 1788-1856.—(lv).
Davioud, Gabriel, A., Paris; 1823-1881.
Debay, Joseph, Fr. S., Malines, pupil of Chaudet; 1779-1863.
De Brosse, see Brosse.
Debucourt, Louis Philibert, P., Paris; 1755-1832.
Decamps, Alexandre Gabriel, P., Paris; 1803-60.—(li).
Degas, Edgar, P., Paris; 1834-1917.—(lii).
Delacroix, Eugène, P., Charenton, pupil of P. Guérin; 1798-1863.—(l).
Delamair, Pierre Alexis, Fr. A.; 1675-1745.
Delaplanche, Eugène, S., Paris, pupil of Duret; 1836-91.
Delaroche, Paul, P., Paris, pupil of Gros; 1797-1856.—(li).
Delaunay, Elie, P., Nantes, pupil of H. Flandrin; 1828-91.
Delorme or *de l'Orme, Philibert*, A., Lyons; 1515-70.—(xli).
Denis, Maurice, P., Granville (Manche); b. 1870.—(liii).
Derain, André, P., Chatou (Seine-et-Oise); b. 1878.—(liii).
Desbois, Jules, S., Parçay; b. 1851.
Deseine, Louis Pierre, S., Paris; 1749-1822.
Desjardins, Martin (van den Bogaert), Fr. S., Breda (Holland); 1639 or 1640-94.
Desportes, François, P., Champigneulles (Meurthe-et-Mos.); 1661-1743.
—, *Claude François*, P., Paris, son and pupil of the last; 1695-1774.
Desvallières, Georges, P., Paris; b. 1861.—(liv).
Detaille, Edouard, P., Paris, pupil of Meissonier; 1848-1912.—(liv).
Devéria, Eugène, P., Paris, pupil of Girodet; 1805-65.
Diaz de la Peña, Narcisse, P., Bordeaux; 1807-76.—(lii).
Diébolt, Georges, S., Dijon, pupil of Ramey and Dumont; 1816-61.
Domenichino (Domenico Zampieri), Bol. P.; 1581-1641.
Donatello, Flor. S.; 1386(?)-1466.
Doré, Gustave, Fr. P. and designer, Strasbourg; 1832-83.
Dou, Gerard, Dutch P., Leyden; 1613-75.—(120).
Drolling, Martin, Fr. P., Alsace; 1752-1817.
—, *Michel Martin*, P., Paris, son of the last, and pupil of David; 1786-1851.
Drouais, François Hubert, P., Paris; 1727-75.—(xlviii).
Duban, Jacques Félix, A., Paris; 1797-1870.
Dubois, Ambroise, Fr. P., Antwerp; 1543(?)-1614.
—, *Paul*, S., Nogent-sur-Seine; 1829-1905.—(lv).
Dubufe, Edouard, P., Paris, pupil of P. Delaroche; 1820-83.
—, *Guillaume*, P., son of the last; 1853-1909.
Duc, Joseph Louis, A., Paris; 1802-1879.
Du Cerceau or *Ducerceau*, Fr. family of A.: *Baptiste Androuet*, c. 1544-90; *Jacques Androuet*, c. 1510-1584(?), father of the last; *Jean Androuet*, c. 1585 to after 1649, son of the last.
Ducreux, Joseph, P., Nancy; 1735-1802.
Duez, Ernest, P., Paris; 1843-96.
Dughet, Gaspard, see Poussin.
Dujardin or *Du Jardin, Karel*, Dutch P., Amsterdam; 1622-78.
Dumonstier, Daniel, pastellist, Paris; 1574-1646.—(xlii).

Dumont, Jacques Edme, S., Paris, pupil of Pajou; 1761-1844.
Dupaty, Charles, S., Bordeaux; 1771-1825.
Dupré, Guillaume, S. and medallist, Sissonne (Aisne); c. 1576-1643. — (xlii).
—, *Jules*, P., Nantes; 1811-89. — (lii).
Dupuis, Daniel, S. and medallist, Blois; 1849-99.
Duquesnoy, François, Flem. S., Brussels; 1594-1642.
Duran, see Carolus-Duran.
Duret, Francisque, S., Paris, pupil of Bosio; 1804-65.
Dyck, Sir Anthony van, Flem. P., Antwerp, pupil of Rubens; 1599-1641. — (120).

Etex, Antoine, S., P., & A., Paris, pupil of Dupaty, Pradier, and Ingres; 1808-88.
Eyck, Jan van, Flem. P.; about 1380-1441. — (119).

Fabriano, Gentile da, Umbrian P.; d. 1427.
Falconet, Etienne Maurice, S., Paris; 1716-91. — (xlix).
Falguière, Alex., S. & P., Toulouse, pupil of Jouffroy; 1831-1900. — (lv).
Fantin-Latour, Henri, P., Grenoble; 1836-1904. — (liv).
Ferrari, Gaudenzio, Lomb. P.; 1470-1546.
Feyen-Perrin, Aug., P., Bey-sur-Seille (Meurthe-et-Mos.); 1826-88.
Ficsole, Fra Giovanni da, see Angelico.
—, *Mino da*, Flor. S.; 1431-84.
Flameng, Auguste, P., Jouy-aux-Arches (near Metz); 1843-93.
—, *François*, P., Paris, pupil of Cabanel, etc.; 1856-1923.
Flandrin, Hippolyte, P., Lyons, pupil of Ingres; 1809-64. — (li).
—, *Paul*, P., Lyons, brother of the last; 1811-1902.
Flinck, Govert, Dutch P., Cleve, pupil of Rembrandt; 1615-60.
Fontaine, Pierre François Léonard, A., Pontoise; 1762-1853.
Fouquet or *Foucquet, Jean*, P., Tours; c. 1420 - c. 1480. — (xxxix).
Foyatier, Denis, S., Bussière (Loire); 1793-1863.
Fragonard, Jean Honoré, surn. *Frago*, P., Grasse, pupil of Boucher; 1732-1806. — (xlviii).
Fragonard, Alexandre Evariste, P., son of the last; 1780-1850.
Français, François Louis, P., Plombières, pupil of Corot and Gigoux; 1814-97.
Franceschi, Jules, S., Bar-sur-Aube, pupil of Rude; 1825-93.
Francheville or *Franqueville, Pierre*, S., Cambrai, pupil of Giov. da Bologna; 1548 (?) - 1615.
Francia, Francesco (Raibolini), Bol. P. & S.; c. 1450-1517.
Franciabigio (Francesco di Cristofano), Flor. P.; 1482-1525.
Francken, Frans, the Elder, Flem. P.; 1542-1616.
—, *Frans, the Younger*, Flem. P., son and pupil of the last; 1581-1642.
Frémiet, Emmanuel, S., Paris, pupil of Rude; 1824-1910.
Fréminet, M., P., Paris; 1567-1619.
Froment, Nic., P., Uzès (Gard), flourished 1461-79, mostly at Avignon. — (xxxix).
Fromentin, Eug., P., La Rochelle, pupil of Cabat; 1820-76.
Fyt, Jan, Flem. P., Antwerp; 1611-61.

Gabriel, Jacques Ange, A., Paris; 1698-1782. — (xlix).
Gallait, Louis, Belg. P., Tournai; 1810-87.
Gallé, Emile, artist in glass and cabinet-making, Nancy; 1846-1904.
Gardet, Georges, S., Paris; b. 1863.
Garnier, Charles, A., Paris; 1825-1898. — (lvi).
Garofalo, Benvenuto Tisi da, Ferr. P.; 1481 (?)-1559.
Gatteaux, Jacques Edouard, S., Paris; 1788-1881.
Gauguin, Paul, P., S., and etcher, Paris; 1848-1903. — (liii).
Gellée, Claude, see Lorrain.
Gérard, François, Baron, Fr. P., Rome, pupil of David; 1770-1837. — (l).
Géricault, Théodore, P., Rouen, pupil of Guérin; 1791-1824. — (l).
Gérôme, Jean Léon, P. & S., Vesoul; 1824-1904.
Gervex, Henri, P., Paris; b. 1852.
Ghirlandaio, Domenico (Dom. Bigordi), Flor. P.; 1449-94. — (117).
—, *Benedetto*, Flor. P., brother and pupil of the last; 1458-97.
Gigoux, Jean François, P., Besançon; 1806-94.

Giocondo, Fra, Ital. A., Verona; 1435-1515.

Giordano, Luca, surn. *Fapresto*, Neap. P.; c. 1632-1705.

Girardon, François, S., Troyes; 1628-1715. — (xlvi).

Giraud, Charles, P., Paris, 1819-92.

—, *Eugène*, P., Paris; brother of the last; 1806-81.

—, *Victor Julien*, P., Paris, son of the last; 1840-71.

Girodet-Trioson (Anne Louis Girodet de Roussy), P., Montargis, pupil of David; 1767-1824.

Glaize, Auguste, P., Montpellier, pupil of Devéria; 1807-93.

—, *Léon*, P., Paris, son of the preceding, pupil of his father and Gérôme; b. 1842.

Gleyre, Charles, Swiss P., Chevilly; 1806-74.

Gossaert, Jan, surn. *Jan van Mabuse*, Flem. P., Maubeuge (Mabuse); c. 1478 to c. 1536.

Goujon, Jean, S. & A., native of the Normandy (?); d. between 1564 and 1568. — (xli, 108).

Goya, Francisco, Spanish P.; 1746-1828. — (119).

Goyen, Jan van, Dutch P., Leyden; 1596-1656.

Gozzoli, Benozzo, Flor. P.; 1420-1497. — (117).

Greco, El, see Theotocopuli.

Greuze, Jean Baptiste, P., Tournus; 1725-1805. — (xlviii).

Gros, Antoine Jean, Baron, P., Paris, pupil of David; 1771-1835. — (l).

Gudin, Théodore, P., Paris; 1802-80.

Guercino, il (Giov. Franc. Barbieri), Bol. & Rom. P.; 1591-1666.

Guérin, Gilles, S., Paris; 1606 (or 1610)-78.

—, *Pierre Narcisse*, Baron, P., Paris, pupil of J. B. Regnault; 1774-1833. — (l).

Guillain, Guillaume, A., worked at Paris between 1541 and 1582.

—, *Simon*, S. & engraver, Paris; 1581-1658.

Guillaume, Eugène, S., Montbard, pupil of Pradier; 1822-1905.

Guillaumet, Gustave, P., Paris, pupil of Picot and Abel de Pujol; 1840-87.

Gumery, Charles Alphonsé, S. and medallist, Paris; 1827-71.

Hals, Frans, Dutch P.; c. 1580-1666. — (120).

Hamon, Jean Louis, P., Plouha (Côtes-du-Nord); 1821-74.

Harpignies, Henri, P., Valenciennes; 1819-1916.

Hébert, Ernest, P., Grenoble, pupil of Delaroche; 1817-1908.

Heem, Jan Davidsz de, Dutch P., Utrecht; 1606-83 or 84.

Heim, François Joseph, P., Belfort; 1787-1865.

Helst, Barth. van der, Dutch P., Haarlem; 1613-70. — (120).

Henner, Jean Jacques, Fr. P., Alsace; 1829-1905.

Herrera, Francisco de, the Elder, Span. P.; c. 1576-1656.

Hesse, Alexandre, P., Paris, pupil of Gros; 1806-79.

—, *Nicolas Auguste*, P., Paris, pupil of Gros; 1795-1869.

Hiolle, Ernest Eugène, S., Paris, pupil of Jouffroy; 1834-86

Hittorff, Jacques Ignace, A., Cologne, pupil of François Joseph Bélanger in Paris; 1792-1867.

Hobbema, Meindert, Dutch P., Amsterdam; 1638-1709. — (120).

Hondecoeter, Melchior d', Dutch P., Utrecht; 1636-95.

Honthorst, Gerrit (Gerard) van, Dutch P., Utrecht; 1590-1656.

Hooch or *Hoogh, Pieter de*, Dutch P., Rotterdam; 1629-83 (?). — (120).

Houdon, Jean Antoine, S., Versailles; 1741-1828. — (xlix, 113).

Huet, Jean Baptiste, P., Paris, pupil of Le Prince; 1745-1811.

—, *Paul*, P., Paris, pupil of Guérin and Gros; 1803-69.

Ingres, Jean Auguste Dominique, P., Montauban, pupil of David; 1780-1867. — (l).

Injalbert, Jean Antoine, S., Béziers; b. 1845.

Isabey, Eugène, P., Paris, pupil of his father, J. B. Isabey, the designer; 1804-86.

Jacque, Charles, P., Paris; 1813-94.

Jadin, Louis Godefroy, P., Paris; 1805-82.

Jobbé-Duval, Armand Marie Félix, P., Carhaix (Finistère), pupil of Delaroche; 1821-89.

Jongkind, Johann Barthold, P., Latrop (Holland); 1819-91.

Jordaens, Jacob, Flem. P., Antwerp; 1593-1678. — (120).

Jouffroy, François, S., Dijon; 1806-82.

Jouvenet, Jean, P., Rouen; 1644-1717.

Jundt, Gustave, P., Strasbourg; [illegible]
Juste de Tours (Jean Betti), one of a family of Flor. S. settled in France in the 15-16th centuries.

Kauffmann, *Angelica*, Swiss P., Coire; 1741-1807.
Keller, two brothers of Zurich, bronze-founders at the court of Louis XIV.

Labrouste, *Henri*, A., Paris; 1801-75.
Lafosse or *La Fosse, Charles de*, P., Paris; 1636-1716.
La Hire or *Hyre, Laurent de*, P., Paris; 1606-56.
Lancret, Nicolas, P., Paris; 1690-1743. — (xlviii).
Largillière, Nicolas de, P., Paris; 1656-1746. — (xlv).
Larivière, Philippe Charles de, P., Paris; 1798-1876.
Lassus, Jean Baptiste Antoine, A., Paris; 1807-57.
La Touche, Gaston, P., St-Cloud; 1854-1913.
La Tour, Quentin de, Fr. pastellist, St-Quentin; 1704-88. — (xlviii).
Laurens, Jean Paul, P., Fourquevaux (Hte-Gar.); 1838-1921.
Le Brun or *Lebrun, Charles*, P., Paris, pupil of Vouet; 1619-90. — (xlvi).
Lebrun, Mme. Elisabeth Vigée-, P., Paris; 1755-1842.
Lefebvre, Claude, P., Fontainebleau; 1632-75.
—, *Jules*, P., Tournan (Seine-et-Marne); 1836-1912.
Lefuel, Hector Martin, A., Versailles; 1810-81.
Legros l'Ancien, Pierre, S., Chartres; 1629-1714.
Lehmann, Henri, P., Kiel (Ger.), pupil of Ingres; 1814-82.
Le Hongre, Etienne, S., Paris; 1628-90.
Leleux, Adolphe, P., Paris; 1812-91.
—, *Armand*, P., Paris, brother of the last; 1818-85.
Lemaire, Philippe Henri, S., Valenciennes, pupil of Cartellier; 1798-[illegible].
Lemercier, Jacques, A., Pontoise; 1585-1654. — (xliii).
Lemoiturier, Antoine, Fr. S., d. 1495.
Lemot, François Fréderic, S., Lyons; 1773-1827.
Le Moyne or *Le Moine, François*, P., Paris; 1688-1737.
Lemoyne, Jean Baptiste, S., Paris; 1704-78.
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Echelle 1:1.000.000
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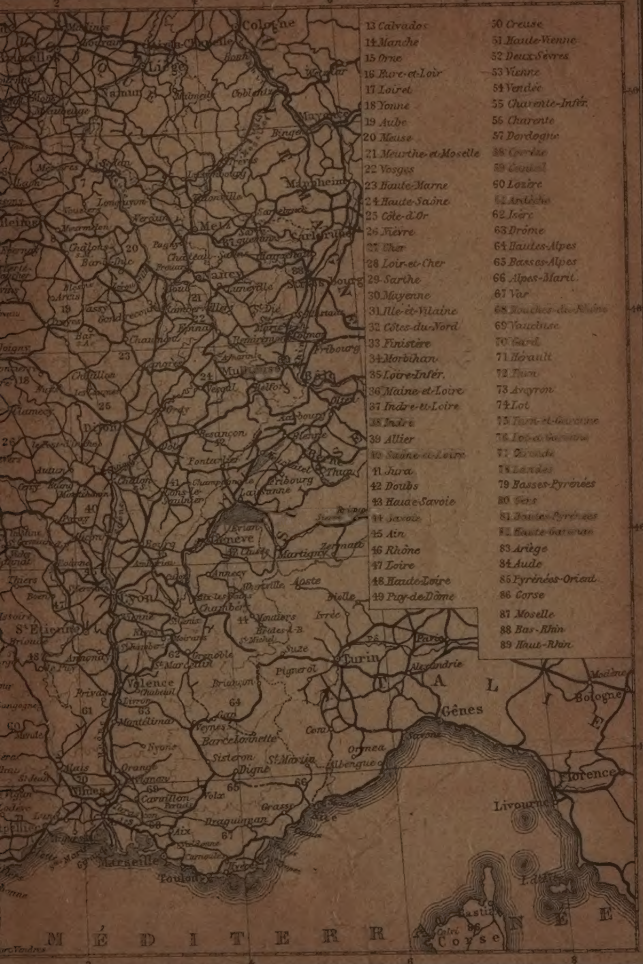

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